THE MUSIC TRADE MAGAZINE

# CASH BOX

THE COIN-OP TRADE MAGAZINE

February 17, 1990 Newspaper $3.50

# FAITH NO MORE: REAL ROCK

**PRESENTS**

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## BUSINESS IN THE '90s

# NARM

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# TICKERTAPE

**CHARISMA BOWS: Phil Quartararo**, most recently **Virgin Records** senior VP, promotion and marketing, has been named president of **Charisma Records**, the second U.S. record label established by Virgin founder **Richard Branson**. Said Branson: "Due to the enormous success of our first American label, we felt the time was right to expand our presence in the marketplace and to adhere to our usual way of doing business—keeping things small and hands-on... Along with **Jordan Harris** and **Jeff Ayeroff**, Phil Quartararo is an instrumental member of the team that shaped Virgin Records' success." Said the 34-year-old Quartararo: "We are not going to be a boutique label, but a serious entertainment company that is sophisticated enough to hold its own with the majors but hip enough to make it fun and different." Charisma, which is not to be confused with an earlier U.K.-based label, will be based in New York City.

**THE ADVENTURES OF DAVID G.:** Despite the recurring rumors that **Geffen Records** is up for sale, main man **David Geffen** insists that that is not the case.~ However, he does admit talks have occured with, among others, **EMI**, about the distribution of their product. Currently, Geffen is distributed by **Warner Bros.**, who receives a 50% profit margin for doing so. He is also discussing an extension of their contract, which expires December 31, but under altered terms... In other Geffen news, the label has cast its eyes upon the environmental and ecological issues of the day. The original artwork for the upcoming **Nitzer Ebb** release was spot-varnished with a UV laminate that destroys the ozone layer. The Geffen art department pointed this out to the band and requested permission to use another process which did not do any damage. In addition, **Olivia Newton John** requested that her album packaging be done on recyclable paper, and since then, Geffen has been doing the same with their other artists... The label recently presented the **Greenpeace** organization with a *big* check worth $407,205. This amount represents the first donation from the sales of the **Rainbow Warriors** double LP. Thirty-one artists donated tracks to the compilation and asked nothing in return so that Greenpeace would receive the maximum amount possible. Geffen Records president **Ed Rosenblatt** said, "Releasing *Rainbow Warriors* gave us an opportunity to make a significant financial contribution to Greenpeace, as well as help generate attention for their mission. The protection of the natural environment is a concern well beyond politics...it affects the future of us all." If you're at a loss as to what to do with that big tax return coming your way, the Greenpeace donation address is: Rainbow Warriors, Greenpeace-USA, 1436 U Street N.W., Washington, D.C. 20009.

**@fl = IS NOTHING SACRED?:** Some of the more classic and best-loved songs of all time may soon be labeled with a warning sticker, or completely banned to the sale of minors. Under the current restrictive lyric legistration pending in 15 states, certain well-known folk, jazz, country and classical recordings would fall under the banner of *obscene*. Spearheaded by Rep. Jeanette Dixon (Republican-MO.), the new law would impose a fine and/or jail term to the owners of record stores who violate the code. Some of the "offensive" songs listed were **Elvis Presley**'s "Kissin' Cousins" (incest), **Gounod**'s "Romeo & Juliet" (suicide), "Mack the Knife" from *The Three Penny Opera* (morbid violence) and a long list of **Beatles** songs that Rep. Dixon finds "very satanic."

**A BOY NAMED SUE: BMI** announced that it has renewed the litigation for copyright infringement against **Home Box Office Inc**. The suit seeks permanent and preliminary injunctions in an attempt to prevent HBO from using any of the BMI repertoire without a license to do so. BMI originally filed on December 28 and put the litigation in abeyance during the month of January, after the the representitives of the cable TV programmer agreed to a one-month extension of its BMI license agreement under an increased fee structure.

**WITH A BULLET:** The **Recording Industry Association of America** has announced its gold and platinum certification winners for the month of January. Fueled by his #1 single "Another Day in Paradise," **Phil Collins**' LP *...But Seriously* was simultaneously deemed gold, platinum and multi-platinum. Hitting the gold and platinum level were **Bobby Brown**'s *Dance...Ya Know It!*, **Whitesnake**'s *Slip of the Tongue* and **Quincy Jones**' **Back on the Block**. **Boston**'s self-titled debut LP recently hit the 10 million mark, while their follow-up, *Don't Look Back*, has sold 5 million. And the second **Bloodrock** LP, brilliantly titled *Bloodrock II*, just went gold. It only took twenty years to do so... The RIAA has also announced its year-end summary of anti-piracy statistics and activities for 1989. Last year, the seizure of bootleg and counterfeit cassettes totaled 937,497. Of this amount, 300,000 were confiscated July 14 by the Los Angeles County Deputies when they smashed an alleged counterfeit tape ring.

**EARTH, WIND & FLAME-BROILED:** The **Burger King** fast-food chain and **Columbia** recording artists **Earth, Wind & Fire** have joined forces to celebrate Black History Month in February and promote the group's new album *Heritage*. During the promotional campaign, 3,000 Burger King outlets in the top 47 markets will offer 12 million coupons redeemable for a $1 discount on the *Heritage* album, but only at participating **Musicland** and **Sam Goody** stores. Columbia's vice president of marketing, Sara Melendez, finds "the tie in between a food chain, a record label, and a record store to be very exciting." The title track to *Heritage* was released as a single on January 15, the birthday of Martin Luther King Jr. With its "message of self pride," the track was the most-added record on urban radio that week.

**FOR ONLY THE LONELY:** The Universal Amphitheatre in Los Angeles will be the site of an all-star tribute to **Roy Orbison** on February 24. The concert, the first national public tribute to the singer since his death on December 6, 1988, will be a benefit with proceeds going to the nation's homeless. For **Royal Crown Cola**, the Orbison concert tribute is an extension of their *RC Really Cares for America's Homeless* program, which has raised $600,000 to date. The performance line-up at this point reads like a virtual who's who in music today...and yesterday. The confirmed stars include: three of the original **Byrds—David Crosby**, **Chris Hillman**, and **Roger McGuinn**; **Gary Busey**, **T-Bone Burnett**, **Johnny Cash**, **John Hiatt**, **John Lee Hooker**, **B.B. King**, **NRBQ**, **Iggy Pop**, **Michelle Shocked**, **Pete Townshend**, **Was (Not Was)**, **Tina Weymouth** and **Chris Frantz** of the **Talking Heads**, **Dwight Yoakam**, and many more. Missing from the line-up are reknown Orbison worshipper **Bruce Springsteen**, and all of Orbison's cohorts in the **Traveling Wilburys**...

**BLUER THAN JESUS ON THE DAY THAT HE DIED:** Blues giant B.B. King is a busy *cat* these days. Not only is he scheduled for the aforementioned Orbison tribute, he's also taking part in the International **John Lennon** tribute to be held in Liverpool, England on May 5. He recently made his first dramatic and musical role on a comedy series with his appearance on *The Cosby Show* (NBC-TV), and followed that up as a guest on *You Don't Look 40, Charlie Brown* (CBS-TV). King's also up for two Grammy nominations: his most recent album *King of the Blues* for Best Contemporary Blues Recording, and his duo with **U2** for their single "When Love Comes To Town"... Big Time Blues Productions presents the *4th Annual George Smith Memorial Blues Harmonica Blowdown* on Saturday, March 3 at the Music Machine in Los Angeles. On hand will be a barrelhouse of blues harp maestros including **Little Charlie & the Nightcats**, **Harmonica Fats**, the **Pontiax**, the **William Clarke Band**, **Johnny Dyer**, **Juke Logan & Bill Lynch**, **Blind Joe Hill**, **Al "Oakie" Blake** and other surprise blues harpsmen...

**GEFFEN AND GREEPEACE: Pictured at the presentation ceremony in Geffen's Los Angeles headquarters are (l to r): Dave Wakeling, Greenpeace staffer and former member of the band General Public; Kate Karam, project manager, Greenpeace Records Project; Eddie Gilreath, Geffen Records' head of sales; David Chatfield, chairman of the board, Greenpeace; Ed Rosenblatt, Geffen Records' president; and Gary Gersh, Geffen A&R executive.**

**THE GO-GO'S COME BACK-BACK: March 28 marks the return of L.A.'s New Wave sweethearts, the Go-Go's, who will reunite for their first and only performance in five years to play a benefit for the California Environmental Protection Initiative. Pictured at the press conference announcing the show are KIIS DJ Magic Matt Alan, Go-Go's Belinda Carlisle, Kathy Valentine, Charlotte Caffey and Gina Schock, joined by Jane Fonda (behind Schock) and Mary Nichols, Sr., attorney National Resources Defense Council, far right. Jane Wiedlin was in London, England at the time and participated in the press conference via transatlantic telephone.**

# TICKERTAPE

**GRAMMY CRACKERS:** The National Acadamy of Recording Arts & Sciences Inc. has announced that the performance roster is set for the 32nd Annual Grammy Awards. Appearing on the show will be **Bonnie Raitt**, **Aaron Neville & Linda Ronstadt**, **Rodney Crowell and Fine Young Cannibals**. The list of presenters includes Dwight Yoakam, Olivia Newton-John and **Paula Abdul**. This year's recipients of the Lifetime Achievement Awards will be **Paul McCartney** and **Miles Davis**... Polygram recording artist **Terri Lyne Carrington** has become the first woman to receive a Grammy nomination in the *Best Jazz Fusion Performance* category.

**NOTES OF NOTE: Atlantic Records** has established a $20,000 NARM scholarship endowment in the memory of **Nesuhi Ertegun**... "The Songwriter/Music Publisher Relationship: A Groovy Kind of Love" is the name of the next New York Music Publishers' Forum discussion, February 7 at New York's Holiday Inn Crowne Plaza at 4:30 p.m. **Charles Sanders**, **Karen Brenna**, **Holly Greene**, **Ezra Mohawk**, **Bernadette O'Reilly** and **Arnie Roman** will be among the participants.

**WHO'S NEXT, FIREFALL?: Don Henley** has confirmed that the **Eagles** will reunite. Considering how bitter Mr. H was over **Joe Walsh** performing "Life in the Fast Lane" on the recent **Ringo Starr** tour, it will be interesting to see if Mr. W's included...

**WE'RE WITH THE BANNED: Public Enemy** has been banned from Canada's music video station, the Much Music Network, because of "Welcome to the Terrordome," and its publicized anti-Semitic lyrics.

**REMEMBER WHEN CABLE MEANT A TELEGRAM?: Digital Radio Cable** is coming. You stand warned. It's a 24-hour digital stereo service with 28 channels of commercial-free digital programming, which you sign up for, for a fee, and then hook into your stereo. You say you've got enough cables running into your house already? Hey, don't tell us, tell **Jerrold Communications**, it's their baby.

**TUNE IN: ABC Radio Networks** is readying a pair of four-hour rock radio documentaries for later this year: *Long Live Rock: A Memorial Day Tribute* and *Remembering Lennon 10 Years Later*. The first, featuring never-before-aired interviews with **Janis Joplin**, **Jimi Hendrix** and others, airs—right—around Memorial Day. The other, with new interviews with the usual old suspects, airs some time this Fall.

**VAN HEUSEN DIES: Jimmy Van Heusen**, the four-time Academy Award-winning songwriter whose works include "Come Fly With Me," "Swinging on a Star," "All the Way," "September of My Years," "Moonlight Becomes You" and "Love and Marriage," died February 6 in California at the age of 87.

**COHEN DIES: Berniece Cohen**, ASCAP's director of musical theater activities and coordinator of awards, died on February 5 in New York at the age of 64.

**OUT OF THE VAULTS: Columbia Records** is releasing "one of the most controversial and politically crucial folk events of the 1960s" as *We Shall Overcome*, the complete historic live recording of **Pete Seeger**'s 1963 Carnegie Hall concert. The 40-track double-CD set was originally released as a "highly-edited" single album...

**Lifelike, aren't they?**

**BUT ARE THEY ANATOMICALLY CORRECT?: New Kids on the Block** are now the new dolls on the block. Hasbro has just introduced a line of New Kids dolls ($12.99 each) and accessories. Accessories? We're talking clothes, mikes, earrings, concert stage sets, puzzles, radios and all sorts of other teeny-bopper *chaserai*.

**NO, NOT THE ONE FROM THE LOVIN' SPOONFUL: John Sebastian**, **Peter Baumann** and **John Paul Jones DeJoria**, "three well-respected leaders of the radio, records and beauty worlds," have teamed up to form the L.A.-based **Progressive Broadcasting, Inc.**, which has begun life by purchasing Albuquerque/Santa Fe's **KLSK FM**.

**BUSY BEEZ:** After a period of shakiness, the **SST** label is cranking things up by cranking things out. In the months to come, keep your eyes peeled for new releases from **Trotsky Icepick**, **Elliot Sharp**, **Treacherous Jaywalkers**, **All**, **Black Flag**, **Pell Mell**, **Grant Hart** and **Bad Brains** vocalist **H.R.**

**Lee Jeske and Robb Moore**

# EXECUTIVES ON THE MOVE

**Edelstein**

**Bowen**

**Halper**

**Stroud**

**Satter**

**Irving**

**Monaco**

**Gore**

■ **Capitol Records** has announced a restructuring of the label's creative services department in Los Angeles, appointing **Marcia Edelstein** as vice president, creative services, and **Cathy O'Brien** as manager, creative services. Prior to their move to Capitol, Edelstein served as vice president, creative services, at Elektra Entertainment; and Cathy O'Brien was Elektra's manager, merchandising and advertising. Following a major shakeup on Music Row, the Nashville division of the label is now off and running under new resident **Jimmy Bowen**. Since coming to Nashville in 1978, Bowen has been instrumental in producing positive growth at MCA Records, Elektra/Asylum, Warner Bros., and most recently Universal Records. Bowen has created another innovation in the Nashville music industry by opening the first label in-house business affairs and administration department. **Wayne Halper**is Bowen's choice for director. Halper practiced entertainment law in Manhattan before moving to Nashville in 1984 to co-manage the Oak Ridge Boys. He then began a financial/management firm before most recently holding the position of director of finance and operations for Praxis International Rock Management. **James Stroud** heads up Bowen's team at Capitol as vice president of A&R. In his 20-year stint with the music business, Stroud has worked in every facet of the industry, including as a musician, engineer, publisher and independent producer. ■ **EMI** has named **Jack Satter** senior vice president, promotion. Satter, who reports to Ron Urban, executive vice president/general manager for the label, will continue to oversee all of the label's promotional activity based out of EMI's New York headquarters. Satter is an 18-year veteran of the music industry who has spent his entire music career with the company. ■ At **PolyGram**, several new appointments have been made. In the A&R department, **Heather Irving** has been named vice president, A&R for Wing/PolyGram. She will be based in New York. **Peter Lopacki** has been named manager, A&R administration. He comes to the label from CBS, where he was manager, A&R administration, since 1988. **Margot Core** has been named East Coast director of A&R. In other areas, **Nicole Moore** has been appointed international product manager. She has been with the label for three years. **John Newcott** has been named regional classical manager in New York. He has been with PolyGram since 1982. **Jeannie Cavanagh** has been promoted to manager, office services for the label, and **Karol Patterson** has been appointed human resources manager, Indianapolis. ■ **RCA** has promoted **Alan Grunblatt** to vice president, product management. He has been with the label for seven years, most recently as senior director of marketing. ■ At **Island**, **Pat Monaco** has been named vice president, independent label distribution. He will be responsible for 4th & Br'way, Mango, Delicious Vinyl, and Great Jones. Monaco comes to Island from Landmark Distributors, which he co-founded in 1985. ■ **Tommy Boy Music** names **Steve Knutson** vice president of sales and marketing for the label. He was formerly the national sales director. ■ **Columbia** has appointed **Kevin Gore** director, jazz promotion. Most recently he was manager, national promotion, for CBS Masterworks, a position he'd held since 1988. In Columbia's new hard rock/metal marketing department, **Bridget Roy** and **Jim Pitulski** have both been named managers. They will be responsible for the development of metal acts at retail and radio. Roy comes to Columbia from Important/Relativity, where she was product/label manager for Combat, the company's metal label. Pitulski comes from Metal Blade, where he was director of East Coast retail promotion. ■ **Elektra Entertainment** has appointed **Dave Johnston** to the position of director, national alternative promotion. Johnson came to Elektra in 1985 and worked as director of national college radio and promotional marketing manager in San Francisco and Boston. ■ **Arista** has announced the promotion of **Diane Gentile** to the position of associate director, rock promotion, East Coast. Gentile joined Arista as manager of rock promotions. **Steve Washington** has been hired to the position of New York manager, special projects, R&B. Prior to this appointment, Steve was music director at KDAY in Los Angeles, and prior to that, he was the manager of the Wherehouse retail store in L.A. ■ **Sharon Washington** has been promoted to the position of publicist/Black music for **Atlantic Records**, based out of the company's New York headquarters. Washington joined Atlantic in 1978 as a receptionist.

# MUSIC PUBLISHING

BY SHELLY WEISS

**FAMOUS MUSIC:** At Famous Music, acts will be showcasing for major labels in L.A. all this month, including **Simply Precious**, the hot hot hot three-girl vocal group who are signed to **Melanie Andrews**' production company, and an exciting new band, **Climate of Crisis... Martika**, who was a presenter at the American Music Awards, is currently enjoying her third smash single in the U.K. and Europe... **Gerry Stober** is co-writing with **Jack Wagner** (MCA) for Wagner's upcoming new LP... **Michael Jay** is finishing up the **Anna Marie** debut MCA project as cowriter/producer, and also has the first single, "All the Way to Heaven," on **Seiko Matsuda**'s (CBS) album, which will have a worldwide release... **Vicious Beat** will be performing at the Urban Network Awards, and then start a 26-city promo tour...

**MCA MUSIC:** The mega-trio of **Al Jarreau**, **Marcus Miller** and **Joe Sample**, all members of the MCA music roster, were working recently in MCA's L.A. recording studio on Jarreau's next album... Well-known producer **Peter Wolf**, currently on the charts with the **Lou Gramm** LP, is in the studio with **Jeffrey Osborne** (Arista)... **Carl Sturken** and **Evan Rogers** have completed two sides with the U.K.-based **Brothers Band**. The first single, "The Girl I Used to Know," is scheduled for an April release. The band will be performing at this year's NARM convention. Sturken and Rogers also co-wrote/produced the upcoming single for **Bang** (A&M), and await the release of the **St. Paul** (Atlantic) LP, slated for Spring... Writer/artist **Michael Anderson** (A&M) recently completed his album... **Wilson/Phillips**'s first single, "Hold On," written and produced by MCA staffer **Glen Ballard**, will be out any minute. Ballard has just finished his own LP for Capitol, with fellow MCA writers **Jay Graydon** and **Cliff Magness**. Their group will be called the **Resistence**... Also, **Mark Goldenberg** is producing several sides for the next **Peter Cetera** (WB) LP...

**PEER MUSIC:** "Come Back Down" will be the first single from the forthcoming **Toad the Wet Sprocket** (CBS) LP, which was produced by **Marvin Etzioni**, (check out Marv on mandolin). Etzioni also has the title track, "Child Bride," on the new **Katy Moffatt** LP (Heartland/U.S. distribution by Rounder)... Look for the **Church**'s upcoming *Gold Afternoon Fix* LP to be released the first week of March. Additionally, Church guitarist **Peter Koppes** (TVT), administered by Peer, has his solo *From the Well* LP out now... East Coast Rockers the **Minx** are signed to an exclusive wordwide publishing deal, and are currently working on songs for their soon-to-be-presented showcase... *Lambada* masters by **Brasilia** will be released on Priority Records... And the recent hit, "Forever Young," which is a co-write with **Kevin Savigar**, is featured on the *Rod Stewart Storyteller / Complete Anthology* LP...

**Hair, there and everywhere: Pretty Boy Floyd parties at the Palace—MCA recording artists Pretty Boy Floyd capped off a successful tour of the Western U.S. with a SRO show at Los Angeles' Palace. Congratulating the band members backstage as they get ready to tour Europe are (l to r): Billy Brill (senior vice president of promotion), Vinnie Chas (PBF bassist), Al Teller (chairman, MCA Entertainment Group), Steve Summers (PBF vocalist), Geoff Bywater (vice president of marketing), Kristy "Krash" Majors (PBF guitarist), John Hey (vice president of album promotion), Kari Kane (PBF drummer) and Steve Meyer (senior vice president of product development).**

**Roxette signs with EMI Music Publishing. Pictured at a recent get-together, celebrating the signing of multi-platinum recording artists Roxette to a worldwide publishing agreement with EMI Music Publishing, are (l to r): Per Gessle of Roxette; Charles Koppleman, chairman and CEO, EMI Music Publishing; Roxette's Marie Fredericksson; and Martin Bandier, vice chairman, EM~I Music Publishing. Roxette enjoyed much success last year with its EMI debut album, *Look Sharp!*, which generated two number-one pop singles, "The Look" and "Listen to Your Heart." The third single, "Dangerous," is currently climbing the charts.**

**INTERNATIONAL: Peer UK** inks worldwide publishing deal with dance artist **Cleopatra**, (yes, that's her real name)... MCA Music president Leeds Levy announces the acquisition of **Ralf Arnie**'s **Star Musik** by MCA Germany. The deal was executed by Adrian Facklam-Wolf, managing director in Hamburg. The catalog contains approximately 1,500 copyrights, including several well-known songs by Udo Lindenberg and an album by Kraftwerk... MCA Music's French office concluded a similar deal with Carvelle Music in '89, which John Brands, VP of MCA Music International says is "part of MCA's long-term plans for catalog expansion, which includes the acquisition and administration of local catalogs and copyrights in countries throughout Europe"...

**FILM/TV: EMI Music Publishing** and **NBC** sign a worldwide music pact. Under the terms of this agreement, EMI will administer all of MCA's music-publishing interests, and work closely with NBC Productions, NBC News and NBC Sports to create marketing opportunities for NBC-owned music. Among the areas contemplated are soundtrack recordings and music videos, music-based cross-promotions, and the development of additional outlets for NBC's vast musical library. Recent NBC Productions music crossovers include Michael Damian's recording of the title theme of "Saved by the Bell," which will be featured track on a Cypress Records pre-teen compilation album; Eddie Money's recording of two title songs for *Hardball* and Wynton Marsalis' scoring of the pilot and series *Shannon's Deal*. EMI & NBC execs stated that they especially look forward to reaching the vast TV market with fresh sources of music by top composers and artists who may not have previously worked in TV... **Edie Brickell & New Bohemians**' version of "A Hard Rain's Gonna Fall" is being released to CHR stations this week. The recording, produced by **John Boylan**, is drawn from the MCA soundtrack album from the hit film, *Born on the Fourth of July*, and is already exploding onto AOR, with more than 80 stations across the country programming the song as an album cut. "Hard Rain" is the first single from the LP. Commercial cassette release is slated for February 13. In addition, Brickell is seen in the film performing the classic Bob Dylan composition, accompanied only by her acoustic guitar. "A Hard Rain's Gonna Fall" received its world premiere on MTV on January 8, and the band's debut Geffen Records LP, *Shooting Rubberbands at the Stars*, has sold more than two million copies... MCA Music reports that hit producer Peter Wolf has completed a track with **Go West** for the forthcoming mega-artist, EMI/Capitol Records, Touchstone Pictures soundtrack LP *Pretty Woman* (previously titled *3000*), starring Richard Gere and Julia Roberts. The word is that after test screenings, the audiences found Roberts' performance so special that execs at Touchstone felt a new title was in order...

**MAN AT WORK:** *Wayfaring Sons*, the debut LP by the **Colin Hay Band**, will be released by MCA on February 20. Hay was introduced to U.S. audiences as founder and leader of the Australian band Men at Work, whose debut album, *Business as Usual*, was certified quintuple platinum, and whose follow-up, *Cargo*, reached double-platinum status. Hay's first solo album, *Looking Back Jack*, was released in '86. *Wayfaring Sons* reflects Hay's Scottish heritage (his family moved "down under" when he was 14). Hay's voice and guitar are backed by a rich blend of instruments, including fiddle, mandolin, harp and banjo; **Paul Gadsby**'s bass and **Robert Dillons**'s drums. Believing that for a unit to feel like a band, there must be an organic process, Hay and the group toured throughout Australia for nearly a year before recording *Wayfaring Sons* with producer **Elliot Scheiner**, during the Summer and Fall of '89...

**ON THE ROAD:** As you read this, **Lenny Kravitz** (Virgin) is on the road with his first tour of the U.S., in support of his debut LP, *Let Love Rule*. After headlining venues across the Southwest in January, Kravitz joined Tom Petty and the Heartbreakers on the *More Strange Behavior* tour, which will last through March...

**HOT ACT TO WATCH FOR IN THE '90s: Innervoice**, the L.A.-based pop/rock group, is currently in the studio with hit producer **Michael Omartian**, in Omartian's Sound House Studios, in North Hollywood. Omartian hit #1 again, this time producing Michael Bolton's current CBS single. Innervoice is a group to keep an ear open for—they've got the goods...

To be continued...

**Almo/Irving Music Publishing proudly announces the signing of Todd Cerney to an exclusive songwriting agreement. Cerney is currently writing with Cheap Trick, Vixen, Eddie Money, Jason Schiff for Chicago and Dennis Morgan for Huey Lewis. Pictured (l to r) are: Lance Freed, president of Almo/Irving; Cerney and Alan Rider, Almo'd general manager.**

# The Gospel According to Rocking Apostates Faith No More

BY KAREN WOODS

FAITH NO MORE REMINDS ME A LOT of the neighborhood gang everyone wanted to be in when they were kids. The cool kids all hung out together, whether they really liked one another or not, because they had that indefinable something that *made* them cool. They were the guys everyone knew were the toughest, though no one could remember them ever getting in a fight. They wore aggression like a badge, and a mere threat was enough to keep the minions in line.

This band has it. Completely aside from being technically brilliant, having the intensity and passion that is so sadly lacking in most rock music, and putting out one of the best records of the decade, let alone last year, Faith No More also has some sort of elitism, some sort of aura that either draws people in a primal way, or repels them completely. Listening to *The Real Thing* at maximum volume is one way of getting it. Seeing them live is even better. It's an exercise in controlled violence, the kind that simmers just below the surface. Example: the song "We Care a Lot." That's what they are saying, but watching vocalist Mike Patton storm around the stage, the line "it's a dirty job, but someone's gotta do it" seems to sum up the general feeling better than "we care a lot about you people." They are happy you're there, they are glad you like them, but truth be told, if you didn't, they wouldn't lose any sleep. And please don't be stupid enough to throw anything, okay?

Sitting down and talking to them is like that as well. They are nice guys, polite, funny. Bassist Billy Gould even fixed my coffee for me. But there is still that something that keeps you from getting too close, keeps you a little on edge. It's that kid thing again. You know it's there, you don't question it. We get on the subject of sexism, somehow, obliquely, and guitarist Jim Martin makes it quite clear he doesn't want to talk about it. This is *not* a sexist band, by any means, but I drop the subject anyway. So...let's talk about...grandmothers. No, that could be construed as sexist... Let's talk about what's happening to the ozone layer. That's neutral. None of us use hairspray. Let's also talk about drummer Mike Bordin's chemistry teacher.

Let's talk about Grammys. Not grandmothers, Grammys, as in awards—as in the one for which Faith No More has been nominated: Best Performance, metal variety, for *The Real Thing*. The *whole* thing, not just one song. Cool.

The nomination was, as Gould says, "a total shock. Total surprise. Never would have thought of that in a million years. I was surprised when we were nominated for the Bay Area Music Awards. I never even thought about [the Grammys]. I mean, I would figure... I just never thought about it."

"I don't think we really were nominated," Bordin adds. "I haven't seen it written down anywhere."

Gould looks at me, and says "so, are you going to buy the record now?"

I have four copies. "But which ones did you get *after* the nomination?," Gould asks.

None of them. "You're weird. You probably have been since you were young, huh? You probably had a hard time fitting in, didn't you?"

Bordin looks at him, "what *is* your point?"

The point is something of an existential one. You have a Grammy nomination, therefore you are, right? Who cares? As long as the record is being heard, and as long as Jethro Tull doesn't win.

"She probably had the record before," Martin decides, "but didn't listen to it until after the nomination." Yeah, right. Kiss my year-end awards, dude.

*The Real Thing* is Faith No More's first record in about two years. The band—Bordin, Gould, Martin and keyboardist Roddy Bottum—coalesced in the San Francisco Bay Area in 1982, with a different singer, a rather fierce looking guy called Chuck Mosely. The first anyone outside of California really heard of Faith No More was the 1986 single, "We Care a Lot," which personally kept me sane during many a Washington D.C. traffic jam, and got the band an extraordinary amount of college/alternative airplay with its rap/metal hybrid and topical lyrics. It also got them signed to Slash. "We Care a Lot" was then updated, included on *Introduce Yourself*, and once again stormed the radio and club charts.

Constant touring and the pressures of being in a band started taking their toll on the volatile Mosely, and the focus of attention shifted from the music to the band's internal problems and the external results. In the spring of 1988, Mosely and Faith No More parted company. The English music press in particular had a field day with this one; they'd been avidly following Mosely and Co.'s problems for months, and had been predicting a split.

"I think it was painfully obvious, if you ask me," Gould deadpans. "Especially if you'd seen the interviews we were doing then, the way Chuck was acting, you'd have known it was only a matter of time."

"He was out of his mind," Martin says. "He was trying to kill himself."

~"Slowly," Gould adds.

"He was hanging himself inch by inch, and getting madder and madder about it all the time," Martin explains.

Another example: he started killing fruit—oranges, to be specific. You get the picture.

This self-destruction phase went on for years, almost from the onset. "The lesson we learned from this whole thing is that patience and tolerance aren't necessarily virtues," Gould says. "Being patient can make it worse in the long run."

*(continued on page 20)*

**Photos by Glen LaFerman**

# Ofra Haza: The Princess of Yemenite Pop

BY CHRISSY ILEY

NO ONE DRESSES LIKE OFRA HAZA. Day wear is a calf-length knitted tunic with sequinned leopard skin and other sundry bits of fur and knitted leggings finishing in a six-inch band of black sequins. Her style is Golders Green High Street meets Yashmak City. Her crowning glory is a millinery device encrusted in black sequins, something between a cuppel and a coronet.

Don't be fooled by the JAPiness of this up-market Ibiza ensemble. Haza is a different sort of princess: the princess of Yemenite pop. She is Israel's biggest singing star, shadowed by Ofra wannabes, who copy the black tousled hair, Carmen lips and jingly-jangly coin headdress of her Yemenite stage costume.

No one sings quite like Ofra Haza, whose latest Western album, *Desert Wind*, is just out on Sire. Hers is an Eastern warbling, alien to the Western ear, that impales notes smoothly and beautifully. The pop beat is disguised with Arabic pipes, darbukas and urgent percussion. It sounds like a chant, a prayer, and usually it is. Haza, who is spiritual and does a lot of talking with God, sees one of her duties as keeping the Yemenite culture alive in a digestible East-meets-West format.

In her homeland, Haza is as MOR and traditional as Andy Stewart singing "Auld Lang Syne" on Hogmanay. In Europe she is altogether more right on. The Haza we know is from various strains of her wailings sampled onto acid house tracks. Sometimes there's just a portion for Eastern promise, sometimes, as on Eric B. and Rakim's smash hit of last year, "Paid in Full," whole chunks of unmistakable Haza.

"When everyone congratulated me on my smash hit, and I was knowing nothing about it, at first I was cross," she says. "Then my company took them to court and they made proper royalties and explained they took my voice for their record because they loved it. I was flattered, but wished they had asked me first.

"Sometimes, when things seem the worst, the most disappointing, you feel a victim. Then I saw this was destiny and I should make songs in half English, more pop-y, so East and West would meet. This court case changed my destiny.

"When my voice is on acid house tracks, most of the time I don't bother to collect the royalties," Haza continues. "I know the music has been criticized, but I see it as Yemenite music played in its original form. Chanting and dancing, the rhythm soaring, the praise of God soaring, the bodies moving and the soul uplifting. My songs are meant to be danced to 'til

**Ofra Haza (photo: Avi Ganor)**

sweating. I do every day. It's a wonderful exercise routine. And I prefer to listen to my own songs. I like to keep thin, but I am not selling my sex the way someone like Madonna does. I sing good songs with messages."

The message is to know God, to recognize destiny and to empathize with human conflict. Haza's current conflict is that hoary old chestnut of singing career versus traditional marriage role.

"I'm 30 and I want children, at least four," Haza insists. "But I want to be married only once. I couldn't bear to go through what some friends of mine who were married have. Sometimes because they married young they grew into other people. Sometimes they became victims and were dumped. I couldn't bear failure and I knew I had a lot of singing to get out of my system. I would not want to sacrifice my career for children or children for career. At my age there is a lot of pressure just to get married and conform. But I want a marriage that will last until I die, and this is the wrong reason."

For the past two years, Haza has been dating a man who makes "small things" for airplanes. The pressure to marry cannot be easily dismissed. Haza speaks gently and earnestly, but suddenly her eyes seem to plead for approval. She is almost whispering as she says, "My mother is my heroine. She has a beautiful voice, which sung to me throughout my childhood. Her singing is my earliest memory. There were nine children and we lived in one room, four to a bed. No toys, only our voices and percussion. No money, yet our childhood was rich. Every girl wants to have a husband and babies. That is their destiny and the one my mother would want for me. Yet God sent me a sign to show me I must sing.

"I was going home in a small six-seater plane after a performance," Haza remembers. "We had to go through fog and rain and mountains. We were lost, we couldn't see anything. Then there was a noise. My legs hit me in the chest. I remember I thought I was dead. Everyone thought we were dead because no one could find us. People said if that plane crashed no one could survive.

"I must have passed out. I remember my sister saying we've got to get out. I was screaming, 'I'm not 007, I'm not going to jump.' But we had already landed on the mountain. All six of us survived. It was a miracle. I felt born again, to reach my destiny anew. God had saved us. He stopped the plane from blowing up by making it rain, and the engine, which could have blown up, He threw miles away to another mountain. I feel He is present, guarding me. It is important for me to sing for my country, to keep those traditions alive."

Haza is passionately patriotic. She mumbles sentences beginning, "Yes, but do you understand what the Holocaust did to us..." Like all girls, she served two years in the Israeli army. In Israel, no one resents national service.

"We do it with grace," Haza explains. "Like protecting our family, we must protect our country. We are a small state surrounded by enemies. There is no choice. I was taught how to use a gun, but did not have to carry it. No one wants to fight to kill. These Americans that went to Panama, that talk about a woman's equal rights to kill, I think they are bored—bored women with no real cause, not knowing the real dangers of war. War is not a battle of the sexes, but a battle of humanity against humanity. Men who go in the army do not want to kill. That misery has been with some of my friends all their lives. Men in Israel fight to protect. Anyone who really wants to protect what they are fighting for doesn't get into squabbles of who should be doing the shooting. If they learn that war is not a game we would be less threatened. Don't we all want a peaceful world?" ❍

# Thompson Twins Call the World's Bluff With Two of a Kind

BY ERNEST HARDY

ALTHOUGH IT IS SOMETIMES HARD TO REMEMBER in light of what came afterward, the early eighties were a time of great hope and promise for pop music fans. Prince blended rock, R&B and androgyny into their most potent brew since Little Richard. Michael Jackson's music was simply crafted to be good music—not record-book fodder. Cyndi Lauper and Madonna worked feminists (and music critics) into a lather with their images and music. The so-called Second British Wave produced gender-benders, New Romantics, and synth-gods. Of the Second Wavers, it can be said that they truly came full circle. They started as humungous jokes to the rock establishment, seemed to have the last laugh for a while, but now (most of them) lie somewhere between the nether world of Trivial Pursuit answers and...jokes, for music critics and former fans alike.

Most of the Second Wavers have simply faded into oblivion. Some (Duran Duran, Eurythmics, Boy George) have recreated/reinvented themselves with varying degrees of success—commercially as well as artistically. The Thompson Twins, for a while at the top of the heap, voluntarily stepped down from it. When world politics swung to the conservative, with Reagan and Thatcher setting the mood and tone, the music world followed suit. MTV abandoned the potential for innovative, imaginative programming in favor of the safety of the familiar. Radio became a solid bastion of segregation. Record companies took chances on no one but clones. The Thompson Twins, whose hits included "Lies," "Hold Me Now," "Love On Your Side" and "Doctor, Doctor," among others, became disillusioned with the whole process.

"The more conservatism is thrust upon you," says Tom Bailey, "you either go with it, or you rebel against it. Whenever we felt pressured to go with it, we felt really uncomfortable, even guilty."

The group, feeling the pressure of a changing musical climate, eventually went through personnel changes, streamlining from a trio to a duo (its present incarnation of Tom Bailey and Alannah Currie) when Joe Leeway left to pursue outside interests. Currie and Bailey, after some time away from the limelight to rest and rethink their careers and lives (the two are coyly referred to in the British press as a "couple"), found themselves with the desire to not only write and record again, but to do so for other artists. That desire led to them working with Deborah Harry on her recent *Def Dumb and Blonde* album, including writing and producing the hit single, "I Want That Man."

"We started talking to her [Harry] through our manager, [who] she'd been talking to in New York," Bailey explains. "At that point she was looking for a way to organize her album. We'd

**Thompson Twins**

been ranting about wanting to write songs for other people, so our manager said to give her a call. We had an instant understanding of what she was looking for. We wrote a couple of songs, one with her, and had a lot of fun."

An unexpected link between Harry's album and the Twins' latest, *******, is that both contain brief lyrical tributes—in "I Want That Man" on

***(continued on page 20)***

# SHOCK OF THE NEW

**SOMETIMES I RUN ACROSS A BAND** that isn't exactly shocking, and is new only in the fact that no one has heard of it—yet. A Louisville, Kentucky band called **Domani** is one such band. This is a lot more, well, mainstream (normal?) than the stuff I usually listen to, but even confirmed social misfits like myself can find merit in something that doesn't quite conform to our vision of the world.

To make a long story short, this is a *great* band. The three-song demo I managed to get my hands on is a succinct demonstration of exceptional songwriting. The words, especially of "~Train Bound for Morning," could stand on their own as short stories or poems. But set to music, they become a bit more than words. That's the true purpose of a song, anyway: to communicate something on two different levels, one cognitive, one emotional. If it works, it's wonderful. If it doesn't, it's New Kids on the Block.

Domani's music itself is exceptional. The songs are blues-based, but true blues, not the second-cousin-twice-removed sort of stuff of which we've been hearing a lot lately. The vocals are gravelly, Joe Cocker-ish, sincere; everything is in its place, everything has its place. The guitars don't overpower the keyboards; the rhythm section lays a foundation, but doesn't rattle the windows; the tunes are solid, fleshed out, healthy—and this is a demo tape.

**Domani**

Domani consists of vocalist/guitarist **Todd Johnson**, guitarist **John Bejandes**, bassist **Sam Anders**, drummer **Stuart Johnson** and keyboardist **Todd Smith**. The core of the band is the Johnson brothers and Bejandes; Anders and Smith joined last year.

"We're all from Louisville," Bejandes explains. "Stuart and Todd and I have been together for about four years. We lived in New York for about three years, then moved out to New Jersey, lived in a cabin for a while, then this Summer we came back to Louisville, and put the band together, with two people we'd known for a long time. We've been playing ever since."

Bejandes and the Johnsons have known each other "fovever. I was in a band with Todd when I was about 15," Bejandes says. "Up until about four years ago, it hadn't really been something that we were going to do for a living. But when we moved to New York, we decided we wanted to make something happen. Louisville is a strange town. You kind of have to leave to feel inspired. It's a strange thing in a place like that. In order to move, in order to act, you have to leave."

When we spoke, Domani was in Los Angeles for last week's Left Coast showcase, one that was expected to draw the same massive A&R turnout as the Christmas-time CBGB gig in New York. Rehearsal for these "meet-the-labels" gigs was an unexpected and unexpectedly pleasant tour with RCA artist Grayson Hugh last year. "We did about 35 shows with them," Bejandes says. "It was good, it was an incredible first thing to do. I mean, a warm-up band is usually kind of shoved aside, but these guys really went out of their way, which was really great for us, because we'd never played [as a band] before. The people that did that tour ended up doing some shows for us, a couple of showcases, because we all got along so well."

With playing out as a band conquered, now comes the songwriting part of it. At this point, the songs are credited to Bejandes and Todd Johnson, but Bejandes says that's starting to change. "Most of the songs we're playing now were written by the three of us, before we put the band together. We're just now starting to write songs as a band," he explains. "Up to now, I've written most of the material—all of the lyrics, and most of the music. Todd wrote the other part of the music. So it's mostly, at this point, two people, but it's really open."

A great deal of the time he spent in New York has gone into Bejandes' songs, something he freely admits, especially the above-mentioned "Train..."

"~~That song sort of represents as much of myself as I've ever gotten into a song at one time." He also tends to write in visuals: "That's another thing I like about New York. It's so visual. A lot of the things in that song, it's kind of like a landscape, but it's a symbolic one. You can use something that is so simple [a train, for example, or a Wyeth painting] and use it to represent something so much bigger." He pauses, half-laughs. "You can make it representative of New York."

The visual side of the song leads to the emotional side, in Domani songs as in life. "I don't use the word 'I' as a first person sort of thing," Bejandes explains. "It's not so much 'This is how *I* feel.' It's more like this is what I would want anyone else who was listening to take it from that perspective, like themselves reacting to whatever the visual was."

Trains and bread lines, stations and paintings and old photos, words and music—what more can you ask for?

**Stay tuned.**

**Karen Woods**

# WORLDSTYLE

**LAMBADAVILLE, TWO:** It's funny how things go around. One of the daily papers in Rio features a huge story about **Margareth Menezes**, focusing on her great success in America. Have you heard of Margareth Menezes? That's right, she's the woman who was on the David Byrne tour, although how much of an impression she made on people who caught that show, I don't know. (She honestly didn't make much of an impression on me, in the couple of brief appearances she had.) But the fact that Byrne picked her seems to have validated her presence in Brazil (it also got her the New Year's Eve gig here at SOB's in New York). During the week I was in Rio, she was packing the small, intimate Rio Jazz Club. ("Let's go see this Brazilian singer who is suddenly such a big star in America.") She also made a last-minute appearance at Hollywood Rock, subbing for Gilberto Gil, whose son was nearly killed in a car accident that day. It was a confused performance—rock? samba? *lambada*?—that, again, didn't make much of an impression. She seems primed for a *lambada* shot here in the States, what with a new Island contract, but I don't know; perhaps I need to hear her in better circumstances, but it seems that there are singers in Brazil more likely to wow us jaded Americans.

Packing 'em in Rio was one such singer: **Elba Ramalho**, a stunning Brazilian powerhouse who has not yet found the way into America's ears (some well-intentioned, well-placed Brazilian promoters are readying her for a U.S. push). She's in the midst of a two-month stand at Canecao, the 3,000-seat nightclub that is Rio's main music venue (that's right: five nights a week, two months, 3,000 seats, and almost every show sold out). Ramalho was described by a member of Marillion as "a Brazilian Tina Turner" and he wasn't far off the mark, especially in two areas: she's a superb dancer and she's got a pair of legs to which my meager storehouse of words can't do justice (a Ramalho T-shirt, for sale at the show, features only her legs). Ramalho's the real *lambada*: her music is shot through with the Northeast folk music (based around skedaddling accordions) that is a *lambada* staple, she fits the old American Carmen Miranda stereotypes of the Brazilian bombshell (sexy, loose, carefree, feminine), and her shows are simultaneously classy and tacky in an appealing way. Right now, she's got a fine compilation available here as part of PolyGram's *Personalidade* series. Check it out; it's *lambada* without Parisians. She's also got a couple of cuts, as does Margareth Menezes, on *Lambada Brazil*, that soon-to-be-released PolyGram compliation, but the cuts are doctored with junky disco synthesizers. Better you should hear the real thing.

As for the real real thing, Rounder and PolyGram have just come out with Brazilian albums that make *lambada* sound like so much tin. Rounder has two compilations put together by **Gerry Seligman**, a Brazilian expert so enamored of the country that he's just gone to try to live there (nine out of ten Brazilians are trying to get the hell out of there, Seligman should be quite a novelty: an American looking to hunker down in Rio). They are terrific albums, different from most of the Brazilian compilations available stateside in that they focus on two forms fairly obscure outside of Brazil: old guard samba and forro.

*Brazil-Roots-Samba* features three singer/songwriters—**Nelson Sargento**, **Wilson Moreira** and **Monarco**—who write the sambas that, by Carnival, become blood-pumping percussion fests for casts of thousands. Here, however, they're presented in small, intimate settings, wildly percussive but gentle and sublime, the way the songs are put together in the *favelas* that house the samba schools. This nicely complements Byrne's samba compilation.

*Brazil: Forro (Music for Maids and Taxi Drivers)* is a compilation of *forro*, the ratchety Northeast accordion music that is at the very core of *lambada*. Fans of zydeco should leap for this set; it's almost startling how similar the two musics are. *Forro* will be the subject of Byrne's next compliation, which is likely to be more historic than this mix of four currently popular young *forro* artists. Both albums feature wise and witty liner notes by Seligman and both are recommended to anybody interested in Brazilian music beyond bossa nova and MPB.

As for bossa nova and MPB, PolyGram continues its praiseworthy domestic issuing of great Brazilian albums—not compilations, but the whole *feijoidas*—just releasing three important albums that, no matter how you slice them, are bonafide classics. First there's the soundtrack to *Black Orpheus*, the movie that introduced America to bossa nova, and to the music of **Antonios Carlos Jobim**, 30 years ago. It's a landmark, no two ways about it, and the CD is fitted with a bonus track: a medley by guitarist **Bola Sete** of the three most famous numbers from the film: Jobim's "A Felicidade" and **Luiz Bonfa**'s "Manha de Carnaval" and "Samba de Orfeo."

Jobim is also represented by his landmark collaboration, *Elis & Tom*, with the late **Elis Regina**, considered Brazil's greatest pop singer. This album has never before been released in America and it's a must: the crystalline sweetness of Regina's voice and the boozy roughness of Jobim's voice, mixed around Jobim's bittersweet melodies, make for a bossa nova tonic the likes of which hadn't been heard since Joao Gilberto's classic original recordings. ("Aguas de Marco," Jobim's masterpiece, which is given its definitive reading here, is the title of a Joao Gilberto album also about to be reissued by PolyGram.)

Also just out is **Milton Nascimento**'s early-'80s *Anima*, one of his very best albums: a stunning song cycle whose pure pop power needs no translation (although the album does contain translations of the poetic lyrics). It suggests why Nascimento stands somewhat higher than any of the many other great singers and composers of the post-bossa nova generation and why so many people consider him one of the world's greatest pop musicians. **Caetano Veloso** and **Simone** make guest appearances on this album, which Nascimento, in the dedication, says "contains everything I believe in."

**Lee Jeske**

# ON JAZZ

**MEL:** "Count Basie told Thad and me, 'You know, if you guys quit, if your band ever breaks up, that'll be the end of the big-band era. If you fail, if you throw in the towel, nobody will start a band.'"

Twenty-four years ago this month, the **Thad Jones-Mel Lewis Jazz Orchestra** played a Monday night at the Village Vanguard. Monday night was a dark night at the Vanguard and 1965 was the beginning of the dog days for jazz; rock and roll was knocking it for a loop. Big bands were dead, small bands were dying, and many of New York's finest jazz players found themselves employed in Broadway pits and commerical jingle studios.

**Mel Lewis**

The idea of the Jones-Lewis band was to gather some of those players on Monday nights—everybody was off on Monday nights—and let 'em wail. Comprised of Lewis, a great big-band drummer whose *modus operandi* was to power a big band as if it was a quartet; Jones as chief writer, arranger, trumpeter and all-around frontman; and some rarin'-to-blow soloists; the Thad Jones-Mel Lewis Orchestra, with the support of Vanguard owner Max Gordon, settled in for a gig that has never ended.

Mel Lewis died on February 2 from cancer at the age of 60. Thad Jones died in 1986, but was already eight years gone from the band. The Mel Lewis Jazz Orchestra is one of the world's best big bands, and it has lasted—despite continued setbacks, despite the constant uphill battle of maintaining an orchestra in a combo world—for one reason: Mel Lewis was not ready to let Count Basie down. Lewis, who cut his teeth in big bands in the late '40s, was committed with all his energy to the idea of a jazz orchestra. He had some fine players, a wonderful, constantly-growing book and an outlook that said, "Hell or high water, I'm keeping this band together."

Melvin Sokoloff was born in Buffalo on May 10, 1929. By the time he joined the Stan Kenton Orchestra in 1954, he had put in time with Boyd Raeburn, Alvino Rey, Tex Beneke and Ray Anthony and was highly regarded for his compact, vest-pocket approach to swinging a big band. After Kenton, Lewis put in stints with Terry Gibbs, Gerry Mulligan, Benny Goodman and a variety of other jazz bands large and small, but it was when he hooked up with Thad Jones in New York in the mid-'60s that he sealed his lock on jazz greatness. The Thad Jones-Mel Lewis Jazz Orchestra in full flight—with Pepper Adams, Jon Faddis, Jimmy Knepper, Roland Hanna, Richard Davis, Dee Dee Bridgewater, Quentin "Butter" Jackson and all the other great players who went through the ranks—was something to hear.

It wasn't until 1978, according to Mel Lewis, that the band was finally a full-time organization. The Monday nights had led to occasional tours and, after 13 years, the band was finally a full-time working jazz big band. It was then that Thad Jones up and left. He went off to live and work in Europe, leaving his band, and partner, high and dry. Lewis never forgave him, but it steeled his resolve to keep the band going as the Mel Lewis Jazz Orchestra.

"I told my wife, I said, 'Doris, I'm going to fight this out...until I see defeat,' like if Max fired us," Mel told me in 1982. "Oh, Max kept saying he'll be back and all. And I said, 'Hey, Max, I don't even want him back now. Do you realize what he's done to us? What's the point in him coming back? The man is *wrong*. We've got to go in another direction, I've got to start looking for other people to write.' And he said, 'Well, we'll keep it going, don't worry. You've got this job as long as you've got the band.' I said, 'As long as I know that, I'm going to keep it going.'"

Max Gordon, who died last year, and Mel Lewis were a pair of *mensches*. Lewis kept the band going—utilizing **Bob Brookmeyer**, **Bill Holman** and other arrangers (including, increasingly, the members of the band), coming to terms with Jones's great charts, building a stable of players that includes **Dick Oatts**, **Joe Lovano**, **Ken Werner** and **John Mosca**, pursuing record deals (lately the band has been making fine albums for Musicmasters), and working sideman gigs to help finance the band.

Throughout his cancer treatments, when he was physically able—which was more often than not—Lewis was behind the drums with his band, on Mondays at the Vanguard and on tours of Europe and Japan. He also became the drummer for the **American Jazz Orchestra**, the John Lewis-led jazz repertory band. Last October the AJO played a concert celebrating Mel's career, with several key members of his own band supplementing the AJO. Mel Lewis—pale, thin, and bald as a bean from his chemotherapy treatments—played the entire three-hour concert, swinging the band as casually as swatting flies.

Lorraine Gordon, the widow of Max Gordon, says the band has a home, as it has for 24 years, every Monday at the Village Vanguard. The week of February 19, the band's 24th anniversary, the band will be playing its annual full-week engagement, with **Dennis Mackrel** on drums. It's going to be a tough road for Oatts, Mosca and the others, keeping that band together. But it was a tough road for Thad Jones and Mel Lewis getting it started, and a tougher one for Mel Lewis keeping it together for nearly a quarter century.

**Lee Jeske**

**CASH BOX MICRO CHART**

## CONTEMPORARY JAZZ

February 17, 1990 The grey shading represents a bullet, indicating strong upward chart movement.

| | | | Total Weeks ▼ | Last Week ▼ |
|---|---|---|---|---|
| 1 | BACK ON THE BLOCK (Qwest/Warner Bros. 26020) | QUINCY JONES | 1 | 5 |
| 2 | HAPPY ANNIVERSARY CHARLIE BROWN (GRP GR 9596) | VARIOUS ARTISTS | 3 | 14 |
| 3 | LIVE (Arista 8613) | KENNY G | 2 | 5 |
| 4 | RICH AND POOR(Warner Bros. 26002) | RANDY CRAWFORD | 5 | 8 |
| 5 | TIME OUT OF MIND (Columbia OC 45253) | GROVER WASHINGTON JR. | 4 | 16 |
| 6 | TIME WILL TELL (Intima 73503) | FATTBURGER | 7 | 8 |
| 7 | MIGRATION (GRP 9592) | DAVE GRUSIN | 6 | 18 |
| 8 | STORYTELLING (Columbia FC 45252) | JEAN LUC PONTY | 10 | 24 |
| 9 | FOR MY FRIENDS (Headfirst/K-Tel 215) | GREG MATHIESON | 11 | 3 |
| 10 | FRONT SEAT (Elektra 60906) | SADAO WATANABE | 12 | 5 |
| 11 | AT LAST (Blue Note 91937) | LOU RAWLS | 8 | 26 |
| 12 | COLOR RIT (GRP 9594) | LEE RITENOUR | 9 | 18 |
| 13 | FRIENDS TO LOVERS (Headfirst/K-Tel 31311) | GARY HERBIG | 14 | 5 |
| 14 | LOVE WARRIORS (Windham Hill JazzWH 0116) | TUCK & PATTI | 16 | 33 |
| 15 | UPTOWNSHIP (RCA 3070) | HUGH MASEKELA | 17 | 3 |
| 16 | LETTER FROM HOME (Geffen 9-24245) | PAT METHENY GROUP | 13 | 29 |
| 17 | CURRENT EVENTS (Verve Forecast/PolyGram 839 388) | CURRENT EVENTS | 15 | 16 |
| 18 | LITTLE SECRETS (Windham Hill/A&M 0120) | ANDY NARELL | 19 | 14 |
| 19 | MOSAIQUE (Elektra 60892) | GIPSY KINGS | 24 | 3 |
| 20 | JIGSAW (Atlantic 82027) | MIKE STERN | 18 | 22 |
| 21 | PRISONER OF LOVE (Atlantic 82046) | KENNY GARRETT | 23 | 5 |
| 22 | TEN DEGREES NORTH(MCA 6328) | DAVE SAMUELS | 22 | 8 |
| 23 | PENSYL SKETCHES #2 (Optimism 3223) | KIM PENSYL | 26 | 3 |
| 24 | POINT OF VIEW (MCA 6309) | SPYRO GYRA | 20 | 31 |
| 25 | AURA (Columbia C2X 45332) | MILES DAVIS | 21 | 14 |
| 26 | BEAUTY WITHIN (Blue Note/Capitol 91650) | CHARNETT MOFFETT | 31 | 3 |
| 27 | TAKE TO THE SKIES (Intima/Enigma 73348) | RICHARD ELLIOT | 25 | 26 |
| 28 | NOTHING BUT THE TRUTH (Artful Balance 7216/JCI) | DAVID DIGGS | DEBUT | |
| 29 | MOONSTONE (Verve Forecast/PolyGram 839 734-4) | TONINHO HORTA | 27 | 8 |
| 30 | THE SPIN (MCA 6304) | THE YELLOWJACKETS | 28 | 26 |
| 31 | MIDNIGHT TRAIN(Optimism 3216) | MAX GROOVE | 30 | 16 |
| 32 | SO FAR SO CLOSE(Blue Note/Capitol 90905) | ELIANE ELIAS | 32 | 29 |
| 33 | FLAT OUT (Grammavision/Mesa 79400) | JOHN SCOFIELD | 29 | 26 |
| 34 | AMANDLA (Warner Bros. 9/25873) | MILES DAVIS | 33 | 35 |
| 35 | STREET SMART (Columbia 45397) | EDDIE GOMEZ | DEBUT | |
| 36 | ON SOLID GROUND (MCA 6237) | LARRY CARLTON | 35 | 41 |
| 37 | TOURIST IN PARADISE(GRP 9588) | THE RIPPINGTONS | 34 | 35 |
| 38 | REUNION (GRP/ 9958) | GARY BURTON | DEBUT | |
| 39 | THE PROMISE (Columbia FC 45215) | KIRK WHALUM | 36 | 33 |
| 40 | EAST (Hiroshima/Epic/45022) | HIROSHIMA | 37 | 46 |

## ■ JAZZ PICKS

❑ **STAN GETZ:** ***Anniversary!*** **(Emarcy 838 769-2)**

*Anniversary!* is the welcome return of the tenor sax great, who has been sidelined with illness. This '87 live date, with the sleek backing of Kenny Barron, Rufus Reid and Victor Lewis, shows him in tip-top form on a strong program of standards, with everybody stretching out nicely. The return of Getz continues with a new A&M recording later this year.

❑ **THE HARPER BROTHERS:** ***Remembrance: Live at the Village Vanguard*** **(Verve 841 723 2)**

Tough, gritty, *hard* hard bop, played with attitude, fire and, yes, verve. Nothing mushy here; everything's taut as a drum. Trumpeter Philip Harper, drummer Winard Harper, altoist Justin Robinson, pianist Stephen Scott and bassist Kiyoshi Kitagawa smoke in jazz's holiest temple.

❑ **DAVE FRISHBERG:** ***Let's Eat Home*** **(Concord Jazz CCD-4402)**

"I like to stroll on the Costa del Sol at sunrise / And to me Waikiki is the place to be, speaking funwise / I like to dine in a Florentine palazzo / You can call me Fatso / That's alright with me..." If those lyrics tickle your soul, you're a Dave Frishberg person and this fine new album needs no further recommendation. Pith and wry wit with a squeaky voice (and several well-deserved piano features).

❑ **GEORGE SHEARING:** ***Piano*** **(Concord Jazz CCD-4400)**

The classiest of jazz pianists in oh-so-refined solo readings of standards, originals and some worthy oddities played with the delicacy of a gem cutter.

❑ **CHRIS FLORY:** ***For All We Know*** **(Concord Jazz CCD-4403)**

The Charlie Christian-influenced guitarist from Scott Hamilton's band debuts as a leader at the helm of an old-fashioned organ/guitar-based swing quartet.

# RAP

**NEWS:** When the rap duo **3rd Bass** came out swinging at the posings of the Beastie Boys, I was not alone in offering some amused applause. So I've been left with my jaw scraping the floor following coast-to-coast club dates in which the rappers have spewed homophobic garbage at the audience as part of their routine. Maybe it's just me, but it boggles the mind that two Jewish guys who would go out of their way to stress their empathy with and love for the black community/culture would turn around and revel in the hatred and ignorance traditionally aimed at another community. How very cool...

**Neneh Cherry** is looking to record her next album in Jamaica and may collaborate with **UB40**'s lead singer, **Ali Campbell**, on a few tracks. Here's hoping the folks at Virgin know what to do with the album when it is completed. In recent interviews with the British press, Cherry has shrugged off the disappointing public reception to the singles following "Buffalo Stance." (Though "Kisses on the Wind," reportedly Cherry's least favorite track on the album, *did* reach the Top 10, only to resurface in a drastically altered, and improved, version on the B-side of Cherry's last import single, "Inna City Mama.") She told one reporter that what the public wanted was "Son of Buffalo Stance." Maybe. But marked record company indifference following the initial wave of success (coupled with confused radio programmers who couldn't quite pigeonhole the rest of the album) didn't help matters either...

**MC Hammer** releases a new album, *Please Hammer Don't Hurt 'Em*, on February 22. It will include rap versions of the Chi-Lites' "Have You Seen Her," the Jackson 5's "Dancing Machine" and Earth, Wind and Fire's "On Your Face," as well as the current single, "Help the Children"...

**KRS-One** has joined forces with those darlings of the college radio crowd, **Michael Stipe** of **R.E.M.** and **Natalie Merchant** of **10,000 Maniacs**, to save the planet. He's just finished mixing "The Greenhouse Effect," a rap dealing with the destruction of the world's rain forests. Alternative music pin-up Stipe is producing the single...

**M.C. Hammer**

**Ernest Hardy**

## ■ NEW BEATS

## ■ Singles

❑ **KING DEE & THE BISHOP: "What's Your Opinion?" (Orpheus V-72272)**

The opinion is, maybe these guys should rap on something with at least a glimmer of substance. It's just a *tad* self-indulgent (not to mention tired and weak) to deliver a rap whose sole function is to ask, "What do you think of this rap?" The intent is, supposedly, humorous; the effect is that of watching a none-too-bright dog chase its tail.

## ■ Albums

❑ **45 KING WITH LAKIM SHABAZZ, ECT.** ***Smokin' Hip House*** **(Tuff City Records TAI LP 4448)**

For once, truth in advertising. The title says it all. Though the raps consist of little more than, "Let's get this party started," "C'mon get on the floor," etc., this collection showcases one of the best collections of the hip-hop/House hybrid (infectious house tracks punched up by wicked beats) that you will find. It's that most valued piece of vinyl: the complete party album.

❑ **TONY SCOTT:** ***That's How I'm Living*** **(Next Plateau PL1022)**

Scott, for the most part, keeps it at mid-tempo—the better to *communicate*, my dear. Even when the aim is to get you to *move*, you never lose the feeling that the reins are being tightly held, that your attention is being firmly guided. One reason for that is the prominence of the vocals in the mix...*way* out front. That, coupled with Scott's carefully studied delivery, smoothly draws you into what's being said: you can't help but *listen* to the lyrics as you jerk your body. This is an effort that wears its, admittedly noble, intentions on its sleeves—knowledge, energy, youth—and pulls them off.

**CASH BOX MICRO CHART**

## RAP LPs

February 17, 1990 The grey shading represents a bullet, indicating strong upward chart movement.

| | | | Total Weeks ▼ | Last Week ▼ |
|---|---|---|---|---|
| 1 | THE CACTUS ALBUM (Def Jam/Columbia FCT 45415) | 3rd Base | 1 | 10 |
| 2 | STONE COLD RHYMIN' (Delicious/Island 91309) | Young M.C. | 2 | 19 |
| 3 | AS NASTY AS THEY WANNA BE (Luke Skywalker XR107) | 2 Live Crew | 3 | 28 |
| 4 | BIG TYME (MCA 42302) | Heavy D. & The Boyz | 7 | 32 |
| 5 | THE INCREDIBLE BASE (Profile 1285) | Rob Base | 5 | 3 |
| 6 | SEMINAR (Nasty Mix 70150) | Sir-Mix-a-Lot | 4 | 12 |
| 7 | AND IN THIS CORNER...(Jive/RCA 1188) | D.J. Jazzy Jeff & the Fresh Prince | 9 | 14 |
| 8 | LARGE AND IN CHARGE (MCA 6354) | Chunky A | 12 | 8 |
| 9 | THE BIZ NEVER SLEEPS (Warner Bros. 9 26003) | Biz Markie | 11 | 15 |
| 10 | ALL HAIL THE QUEEN (Tommy Boy 1022) | Queen Latifah | 6 | 10 |
| 11 | THE ICEBERG/FREEDOM OF SPEECH...WATCH WHAT YOU SAY (Sire 26003) | Ice-T | 8 | 15 |
| 12 | WRECKS-N-EFFECT (Motown 6281) | Wrecks-N-Effect | 23 | 12 |
| 13 | A SHADE OF RED (Virgin 91269-4) | Redhead Kingpin & the F.B.I. | 16 | 3 |
| 14 | NO ONE CAN DO IT BETTER (Atlantic 91275) | The D.O.C. | 13 | 26 |
| 15 | STRAIGHT OUTTA COMPTON (Priority/Ruthless 57102) | N.W.A. | 14 | 48 |
| 16 | IT'S A BIG DADDY THING(Cold Chillin'/Reprise 25941-1) | Big Daddy Kane | 10 | 18 |
| 17 | IT TAKES TWO (Profile 1267) | Rob Base & D.J. E-Z Rock | 15 | 54 |
| 18 | DONE BY THE FORCES OF NATURE (Warner Bros. 26072) | Jungle Bros. | 19 | 3 |
| 19 | GRIP IT ON THAT OTHER LEVEL (Rap-a-lot 103) | The Ghetto Boys | 20 | 5 |
| 20 | EYES ON THIS (First Priority/Atlantic 91304) | MC Lyte | 18 | 17 |
| 21 | EAZY DUZ IT (Priority 57100) | Eazy-E | 17 | 54 |
| 22 | JUST A POET WITH SOUL (Delicious Vinyl 30001) | Def Jef | 26 | 5 |
| 23 | THE MIC STALKER (Jive/RCA 1249) | Doctor Ice | 21 | 13 |
| 24 | PAUL'S BOUTIQUE (Capitol 92844) | Beastie Boys | 27 | 26 |
| 25 | LET'S GET IT STARTED (Capitol 90924) | M.C. Hammer | 22 | 54 |
| 26 | YOU CAN'T HOLD ME BACK (Priority 57114) | Awesome Dre & the Hardcore | 24 | 14 |
| 27 | NOTORIOUS (Rhyme Syndicate/Epic 45298) | Donald D | 28 | 13 |
| 28 | TO HELL AND BACK (Profile 1283) | Nemesis | 31 | 5 |
| 29 | GOING STEADY (Jive/RCA 1284) | Steady B | 30 | 5 |
| 30 | SILENT ASSASIN (Island 91277) | Sly & Robbie | 29 | 8 |
| 31 | D.J. MAGIC MIKE & THE ROYAL POSSE (Cheetah 9401) | D.J. Magic Mike & the Royal Posse | 28 | 5 |
| 32 | BROTHER ARAB (Orpheus) | Arabian Prince | 25 | 10 |
| 33 | RIDE THE RHYTHM (Wild Pitch 2002) | Chill Rob G | 34 | 5 |
| 34 | LET ME TAKE YOU TO THE ROCK HOUSE (Effect3000/Skywalker) | Tony M.F.Rock | DEBUT | |
| 35 | SHALL WE DANCE (Creative Funk/Select-O-Hits 7001) | Grandmaster Slice & Izzy Chill | 38 | 8 |
| 36 | HOW MUCH CAN YOU TAKE (4-Sight 5526) | M.C. A.D.E. | 33 | 5 |
| 37 | BAD SISTER (Cold Chillin'/Reprise 25809) | Roxanne Shante | 35 | 3 |
| 38 | TOO SHORT (Jive/RCA 1149-1-J) | Too Short | 36 | 52 |
| 39 | UNFINISHED BUSINESS (Fresh LPRE 92012) | E.P.M.D. | 37 | 26 |
| 40 | YOUNGEST IN CHARGE (Profile 1280) | Special Ed | 39 | 38 |

**Workin' Hard For the Money: RCA recording artist Tyler Collins relaxes while listening back to the re-mix of her new single, "Girls Night Out." Left to right are re-mix producer Larry Robinson, Collins and engineer John Van Nest.**

# RHYTHM & BLUES

**DEF SLAM'IN IS BACK WITH A HOT ONE:** All eyes may not be focused on **Def Slam'in Records**, but there is noteworthy speculation on the potential of its second release, "Smooth Criminal" b/w "Do It 'Til You're Satisified." The single is taken from the forthcoming debut album by **Kaos & Mayhem**, entitled *Rap World*. This talented duo is considered by many musical experts to be one of the hottest upcoming rap artist for the '90s.

**Kaos & Mayhem**

Kaos (**Gregory Lee Scott**, the D.J.) was born in Los Angeles with high hopes of someday becoming an entertainer. His search for stardom began at an early age when he started break-dancing and poplocking with an independent dance group. Dancing didn't quench his desires for stardom, so he continued his trek to find a way into the entertainment industry.

Mayhem (**Austin Patterson**, the M.C.), also born in Los Angeles, began rapping in junior high school as a seventh grader. He worked on perfecting his skills by rapping to the tunes of the Sugarhill Gang in 1979. This is when he promised himself stardom. Scott and Patterson came together with friends and relatives in a group called PhD (Doctors of Philosophy). The group later split, but Scott and Patterson stayed together and formed Kaos & Mayhem.

Their other single, "Love Is a Mack," is expected to break through for a new style of "easy-listening rap." It features the sensuous voice of labelmate **Larry Sanders**, and should help set a new dimension to rap music. Kaos & Mayhem, with their style and technique, will go straight to the top in the '90s.

Def Slam'in Records is not completely new to the industry. The first release was "Hollywood Fakers" by **Flynn Pryor**. Quoting **Nino Bernard**, CEO of the company, "'Hollywood Fakers' sort of fell through the cracks." A re-mix and re-release is in the planning, in order to get those cracks filled in, and Def Slam'in are in pursuit of industry recognition and respect for their ability to be a hit-making record company.

Bernard says, "the response from programmers around the country has been favorable and we can probably expect to see sufficient momentum very soon." He appreciates support where he can get it, but understands acceptance doesn't come easily in this business. Therefore he has set his goals, and plans to pursue them tenaciously. In this writer's opinion you can expect to see and hear an abundance of hit product from Bernard and Def Slam'in Records...

**Hybrid**

**TALENTED DUO:** You first heard of the talented duo of **Lawrence E. Pickens** and **Martin J. Dunn** in 1988. They enjoyed domestic and international success with their smash single, "All I Wanna Do Is Dance," on their independent label **Sinewave Records**.

Aa the artist/production team known as **Hybrid** (a person produced by the blending of two diverse cultures or traditions), they attracted a lot of attention from many major labels but felt the timing wasn't right, so they decided to dedicate 1989 to writing newer and more creative songs for the '90s.

Well, ladies and gentlemen, they are back, shopping some hot songs, all written, arranged and performed by Hybrid. In fact, several of their songs have been picked up by a certain label. They have material ranging from heart-wrenching ballads and driving pop-rock, to funk and rap. If your company is in need of some potential smash product, do yourself a favor and contact these talented young men at (213) 727-0445.

**Bob Long**

## R&B LPs

February 17, 1990 The grey shading represents a bullet.

| | | | Total Weeks ▼ | Last Week ▼ |
|---|---|---|---|---|
| 1 | BACK ON THE BLOCK (Qwest/Warner Bros. 26020) | Quincy Jones | 1 | 10 |
| 2 | TENDER LOVER (Solar/Epic FZ45288) | Babyface | 2 | 29 |
| 3 | THE CACTUS ALBUM (Columbia FC 45415) | 3rd Base | 4 | 11 |
| 4 | THE BEST OF LUTHER VANDROSS (Epic EZT 45422) | Luther Vandross | 3 | 15 |
| 5 | JANET JACKSON'S RHYTHM NATION 1814 (A&M 3920) | Janet Jackson | 5 | 19 |
| 6 | Dance!...Ya Know It (MCA 6342) | Bobby Brown | 7 | 10 |
| 7 | STAY WITH ME (Columbia FC 44367) | Regina Belle | 6 | 21 |
| 8 | ALL HAIL THE QUEEN (Tommy Boy 1022) | Queen Latifah | 8 | 13 |
| 9 | MIKI HOWARD (Atlantic 82024) | Miki Howard | 10 | 13 |
| 10 | BIG TYME (MCA 42302) | Heavy D. & The Boyz | 9 | 33 |
| 11 | WRECKS-N-EFFECT (Motown 6281) | Wrecks-N-Effect | 14 | 20 |
| 12 | HOME (MCA 6312) | Stephanie Mills | 11 | 31 |
| 13 | EYES ON THIS (First Priority/Atlantic 91304) | MC Lyte | 12 | 19 |
| 14 | THE INCREDIBLE BASE (Profile 1285) | Rob Base | 19 | 11 |
| 15 | SILKY SOUL (Warner Bros. 25802) | Maze Featuring Frankie Beverly | 13 | 21 |
| 16 | THE BIZ NEVER SLEEPS (Cold Chillin'/Warner Bros. 26003) | Biz Markie | 16 | 15 |
| 17 | STONE COLD RHYMIN' (Delicious/Island 91309) | Young M.C. | 15 | 20 |
| 18 | THE REAL THING (Mercury/PolyGram 838 366) | Angela Winbush | 17 | 16 |
| 19 | KEEP ON MOVIN' (Virgin 91267) | Soul II Soul | 20 | 33 |
| 20 | DON'T TAKE IT PERSONAL (Arista 8493) | Jermaine Jackson | 18 | 15 |
| 21 | THE MAN IS BACK (A&M 5256) | Barry White | 22 | 11 |
| 22 | MICHEL'LE (Ruthless 91282) | Michel'le | 24 | 5 |
| 23 | RICH AND POOR (Warner Bros. 26002) | Randy Crawford | 21 | 14 |
| 24 | LIVE (Arista 8613) | Kenny G | 27 | 5 |
| 25 | ROUND TRIP (Capitol 90799) | The Gap Band | 23 | 12 |
| 26 | PUMP UP THE JAM - THE ALBUM (SBK 73422) | Technotronic | 28 | 8 |
| 27 | THE ICEBERG/FREEDOM OF SPEECH..JUST WATCH WHAT YOU SAY (Sire 26028) | Ice-T | 25 | 16 |
| 28 | WHAT YOU NEED (Motown 6280) | Stacy Lattisaw | 30 | 13 |
| 29 | ALL FOR YOUR LOVE (Motown 6278) | The Good Girls | 35 | 9 |
| 30 | BEYOND A DREAM (Island 91319) | By All Means | 29 | 12 |
| 31 | FOREVER YOUR GIRL (P) (Virgin 90943) | Paula Abdul | 34 | 57 |
| 32 | UNDER A NOUVEAU GROOVE (Warner Bros. 25991) | Club Nouveau | 33 | 9 |
| 33 | SEMINAR (Nasty Mix 70150) | Sir Mix-A-Lot | 26 | 15 |
| 34 | ATTITUDE (Atlantic 82035) | Troop | 31 | 13 |
| 35 | SYBIL (Next Plateau 1018) | Sybil | 32 | 20 |
| 36 | ACE JUICE (Capitol 90925) | Ace Juice | 36 | 5 |
| 37 | AS NASTY AS THEY WANNA BE (Luke Skyyalker 107) | 2 Live Crew | 39 | 30 |
| 38 | GRIP IT ON THAT OTHER LEVEL (Rap-A-Lot 103) | The Ghetto Boys | 37 | 5 |
| 39 | ALL NIGHT (Elektra 60858) | Entouch | 38 | 29 |
| 40 | NICE & SMOOTH (Sleeping Bag 82013) | Nice N' Smooth | 44 | 8 |
| 41 | CRAZY BOUT YOU (Malaco 7452) | Johnnie Taylor | 49 | 4 |
| 42 | IT'S A BIG DADDY THANG (Cold Chillin'/Warner Bros. 25641) | Big Daddy Kane | 40 | 19 |
| 43 | BE YOURSELF (MCA 6292) | Patti Labelle | 43 | 31 |
| 44 | AND IN THIS CORNER... (Jive/RCA 1188) | D.J. Jazzy Jeff & the Fresh Prince | 41 | 13 |
| 45 | RAW (Def Jam FC 45015) | Alyson Williams | 45 | 45 |
| 46 | AFTER 7 (Virgin 91061) | After 7 | 46 | 20 |
| 47 | GOING STEADY (Jive/RCA 1284) | Steady B | 48 | 10 |
| 48 | INTRODUCING...DAVID PEASTON (Geffen 24228) | David Peaston | 42 | 31 |
| 49 | NOTHING MATTERS WITHOUT LOVE (Vendetta/A&M 5280) | Seduction | 55 | 4 |
| 50 | LARGE AND IN CHARGE (MCA 6354) | Chunky A | 50 | 10 |
| 51 | MIDNIGHT RUN (Malaco/7450) | Bobby"Blue"Bland | 47 | 27 |
| 52 | DONE BY THE FORCES OF NATURE (Warner Bros. 26072) | Jungle Bros | 51 | 8 |
| 53 | ALL THE WAY (Solar/Epic 75310) | Calloway | 62 | 2 |
| 54 | BROTHER ARAB (Orpheus/EMI 75614) | Arabian Prince | 54 | 8 |
| 55 | THE CHERRY LP (S.D.E.G./Ichiban SDE 4008) | Bobby McClure | 52 | 20 |
| 56 | GIRL YOU KNOW ITS TRUE (Arista 8592) | Milli Vanilli | 57 | 48 |
| 57 | SERIOUS (EMI 90921) | The O'Jays | 53 | 39 |
| 58 | A SHADE OF RED (Virgin 91269) | Redhead Kingpin | 61 | 23 |
| 59 | RIDE THE RHYTHM (Wild Pitch 2002) | Chill Rob G | DEBUT | |
| 60 | GREATEST HITS (Jive/RCA 1271) | Billy Ocean | 64 | 3 |
| 61 | NO ONE CAN DO IT BETTER (Ruthless 91275) | The D.O.C. | 58 | 27 |
| 62 | MICHAEL JEFFRIES (Warner Bros. 25925) | Michael Jeffries | DEBUT | |
| 63 | SPECIAL (Motown 6275) | The Temptations | 56 | 23 |
| 64 | 'BOUT DAT TIME (EMI 92050) | Pieces Of A Dream | DEBUT | |
| 65 | WHATEVER IT TAKES (Virgin 91254) | Cheryl Lynn | 65 | 16 |
| 66 | IN THA HOOD (On Top 9002) | Success-N-Effect | DEBUT | |
| 67 | GIRLS NITE OUT (RCA 9642) | Tyler Collins | 70 | 2 |
| 68 | I JUST WANNA LOVE YOU (Polydor/PolyGram 841 249) | The Main Ingredient | 69 | 3 |
| 69 | LET ME TAKE YOU TO THE ROCK HOUSE (Effect 3000/Skywalker) | Tony M.F. Rock | DEBUT | |
| 70 | BAD SISTER (Cold Chillin'/Warner Bros. 25809) | Roxanne Shante | 59 | 11 |
| 71 | YOU WANNA DANCE WITH ME? (MCA 6343) | Jody Watley | 60 | 11 |
| 72 | UNFINISHED BUSINESS (Fresh 92012) | E.P.M.D. | 63 | 27 |
| 73 | ADVENTURES IN PARADISE (Geffen 24220) | Christopher Williams | 68 | 25 |
| 74 | CAUGHT IN THE ACT (Orpheus/EMI 75603) | Eric Gable | 67 | 26 |
| 75 | ALL ABOUT LOVE (Sleeping Bag 52017) | Joyce Sims | 66 | 3 |

# TOPR&B SINGLES

The grey shading represents a bullet, indicating strong upward movement.

February 17, 1990

#1 Single: Skyy

#1 Debut: Technotronic #78

To Watch: The Gap Band #57

| | | | Total Weeks ▼ | Last Week ▼ |
|---|---|---|---|---|
| 1 | REAL LOVE (Atlantic 7-88816) | Skyy | 2 | 17 |
| 2 | NO MORE LIES (Ruthless Atlantic 7-99149) | Michel'le | 9 | 11 |
| 3 | WALK ON BY (Next Plateau 50111) | Sybil | 3 | 11 |
| 4 | IT'S GONNA BE ALLRIGHT (Jive 1290) | Ruby Turner | 10 | 10 |
| 5 | MAKE IT LIKE IT WAS (Columbia 38-73022) | Regina Belle | 1 | 15 |
| 6 | SCANDALOUS (Paisley Park/Warner Bros. 4/7-22824) | Prince | 6 | 12 |
| 7 | OPPOSITES ATTRACT (Virgin 7-19578) | Paula Abdul | 12 | 10 |
| 8 | I WANNA BE RICH (Solar 74005) | Calloway | 4 | 15 |
| 9 | JAZZIE'S GROOVE (Virgin 7-99145) | Soul II Soul | 15 | 9 |
| 10 | WHERE DO WE GO FROM HERE (Motown 2028) | Stacy Latisaw (With Johnny Gill) | 17 | 8 |
| 11 | CAN WE SPEND SOME TIME (Columbia 38-73028) | Surface | 14 | 12 |
| 12 | SPECIAL (Motown 2004) | Temptations | 8 | 15 |
| 13 | SHOULD HAVE BEEN YOU (Geffen 3533) | Michael Cooper | 13 | 9 |
| 14 | YOUR SWEETNESS (Motown 1976) | Good Girls | 7 | 15 |
| 15 | EXPRESSION (Next Plateau 50101) | Salt-N-Pepa | 18 | 5 |
| 16 | NO FRIEND OF MINE (Warner Bros. 7-22769) | Club Nouveau | 11 | 15 |
| 17 | I'LL BE GOOD TO YOU (Qwest/Warner Bros. 22697) | Quincy Jones | 5 | 15 |
| 18 | WHAT CAN I DO (EMI 50111) | Pieces Of A Dream | 22 | 12 |
| 19 | PROMISES, PROMISES (Geffen/Reprise 7-22781) | Christopher Williams | 23 | 5 |
| 20 | (I'LL BE YOUR) DREAM LOVER (Sam 5004) | Richard Rodgers | 20 | 12 |
| 21 | HEAVEN (Island 7-99136) | Miles Jaye | 21 | 11 |
| 22 | TOUCH (Atlantic 7-88841) | Chucki Booker | 25 | 9 |
| 23 | BUDDY (Tommy Boy 943) | De La Soul | 27 | 9 |
| 24 | UNDER NEW MANAGEMENT (Atlantic 88766) | Miki Howard | 26 | 5 |
| 25 | SILKY SOUL (Warner Bros. 7-22738) | Maze Featuring Frankie Beverly | 16 | 15 |
| 26 | LET'S GET IT ON (Island 96522) | By All Means | 19 | 18 |
| 27 | ESCAPADE (A&M 1490) | Janet Jackson | 35 | 5 |
| 28 | I GET THE JOB DONE (Warner Bros. 7-22719) | Big Daddy Kane | 31 | 8 |
| 29 | HERITAGE (Columbia CSK 73205) | Earth, Wind & Fire | 34 | 4 |
| 30 | SECRET GARDEN (Qwest/Warner Bros. 7-19992) | Quincy Jones | 37 | 3 |
| 31 | (YOU MAKE ME FEEL LIKE ) A NATURAL MAN (Warner Bros. 7-22862) | James Ingram | 30 | 10 |
| 32 | ALL NITE (Elektra 7-79260) | Entouch Featuring Keith Sweat | 24 | 15 |
| 33 | WHATEVER IT TAKES (Virgin 7-99142) | Cheryl Lynn | 28 | 10 |
| 34 | GIRLS, THEY LOVE ME (Uptown/MCA 53784) | Heavy D. & the Boyz | 39 | 5 |
| 35 | RHYTHM NATION (A&M 1455 | Janet Jackson | 33 | 15 |
| 36 | YOUR PRECIOUS LOVE (Orpheus/EMI 72264) | Tamika Patton (Duet with Eric Gable) | 38 | 5 |
| 37 | WELCOME TO THE TERRORDOME (Def Jam/Columbia 44-73135) | Public Enemy | 46 | 4 |
| 38 | EVERYTHING YOU TOUCH (Motown MOT 6268) | Smokey Robinson | 40 | 3 |
| 39 | HEARTBEAT (Vendetta/A&M 1473) | Seduction | 44 | 5 |
| 40 | ALL AROUND THE WORLD (Arista AS1-9928) | Lisa Stanfield | 43 | 4 |
| 41 | I NEED YOUR LOVIN' (Def Jam/Columbia) | Alyson Williams | 45 | 5 |
| 42 | HELP THE CHILDREN (Capitol 4JM 44497) | M.C. Hammer | 41 | 4 |
| 43 | NOT THROUGH BEING WITH YOU (Warner Bros. 7-22862) | Michael Jeffries | 32 | 10 |
| 44 | THE COMFORT OF A MAN (MCA 53769) | Stephanie Mills | 49 | 4 |
| 45 | JUICY (Motown/ Sound Of New York 2005) | Wrecks-N-Effect | 36 | 9 |
| 46 | TURN IT OUT (Profile 5275) | Rob Base | 29 | 12 |
| 47 | NEVER TOO FAR (EMI 92401) | Dianne Reeves | 47 | 5 |
| 48 | SECRET WISH (Tabu/Epic 73089) | S.O.S. Band | 48 | 5 |
| 49 | WE'RE ALL IN THIS TOGETHER (Geffen 19950) | David Peaston | 50 | 5 |
| 50 | 1-2-3 (Columbia 38-73087) | The Chimes | 51 | 4 |
| 51 | TREAT HER RIGHT (Epic XSS-01956A) | Luther Vandross | 53 | 3 |
| 52 | TENDER LOVER (Solar/E.P.A. ZF4 47003) | Babyface | 42 | 17 |
| 53 | WHATCHA GONNA DO WITH MY LOVIN (Virgin 96507) | Inner City | 54 | 5 |
| 54 | SPREAD MY WINGS (Atlantic 4-88734) | Troop | 55 | 4 |
| 55 | SORRY (BABY I CAN'T HOLD YOU) (Pow Wow 452) | Foxy Brown | 56 | 5 |
| 56 | STAY HERE, STAY NEAR (Tabu/Epic 73088) | Rhonda Clarke | 60 | 5 |
| 57 | ADDICTED TO YOUR LOVE (Capitol 4JM 44490) | Gap Band | 71 | 2 |
| 58 | GOING HOME (Arista 9913) | Kenny G | 61 | 5 |
| 59 | STILL CRAZY FOR YOU (Malaco 2159) | Johnnie Taylor | 70 | 2 |
| 60 | THE GAS FACE (Def Jam/Columbia 38-73046) | 3rd Bass | 69 | 4 |
| 61 | KNOCK ME OFF MY FEET (Orpheus/EMI) | Mikki Bleu | 62 | 4 |
| 62 | ALL NIGHT LONG (Jive/RCA 1307) | Kool Moe Dee | 59 | 5 |
| 63 | I FOUND LOVIN' (Uptown/MCA 53729) | Jeff Redd | 67 | 3 |
| 64 | I SLEEP MUCH BETTER (IN SOMEONE ELSE'S BED) (Jive/RCAA 1308) | Billy Ocean | 66 | 3 |
| 65 | PUMP UP THE JAM (SBK 19701) | Technotronic featuring Felly | 52 | 14 |
| 66 | GOT TO HAVE YOUR LOVE (Capitol 15521) | Mantronix Featuring Wondress | 75 | 2 |
| 67 | STAY (Warlock 7069) | Kim Waters (Featuring Juanita Daily) | 58 | 4 |
| 68 | I CHOOSE YOU (TONIGHT) (Magnolia/MCA 23991) | Eugene Wilde | 68 | 4 |
| 69 | BABY DON'T FOOL AROUND (Sedona 7611) | Cardell | 65 | 8 |
| 70 | GIRLS NITE OUT (RCA 9174-1-RD) | Tyler Collins | DEBUT | |
| 71 | OWWWW! (MCA 53736) | Chunky A | 63 | 13 |
| 72 | NEVER TOO MUCH OF YOU (4th & B'Way/Island 7832) | Dino | 79 | 2 |
| 73 | WRAP YOU UP (Warner Bros. 719969) | Randy Crawford | 72 | 3 |
| 74 | (TWO SHIPS) IN THE NIGHT (Arista AL-8493) | Jermaine Jackson | 78 | 2 |
| 75 | ALL OR NOTHING () | Milli Vanilli | 81 | 2 |
| 76 | TO KNOW SOMEONE DEEPLY IS TO KNOW... (Columbia 38-73217) | Terrence Trent D'Arby | 57 | 5 |
| 77 | NOTHING'S TOO GOOD FOR YOU (Polydor) | Main Ingredient | 84 | 2 |
| 78 | GET UP! (BEFORE THE NIGHT IS OVER) (SBK 07315) | Technotronic | DEBUT | |
| 79 | LOVE'S ON THE RUN (Motown) | TEMPTATIONS | DEBUT | |
| 80 | POISON IVY (Pandisc 036) | The Young And The Restless | 83 | 3 |
| 81 | PLAYTOY (Outpost OET 3005A) | Carmin | 85 | 3 |
| 82 | ALL ABOUT LOVE (Sleeping Bag 40151) | Joyce Sims | 82 | 4 |
| 83 | DON'T WEAR IT OUT (Tabu/Epic 73005) | Mary Davis | DEBUT | |
| 84 | THE MESSAGE IS LOVE (Arthur Baker) | Backbeat Disciples Featuring Al Green | 86 | 2 |
| 85 | READY OR NOT (Virgin 98995) | After 7 | 87 | 2 |
| 86 | EVERY LITTLE BIT HURTS (Orpheus/EMI 72264) | Jaki Graham | 88 | 2 |
| 87 | LOVE YOU HONEY (A&M) | Randy & The Gypsysh | DEBUT | |
| 88 | PIPE DREAMS (Columbia 38-73023) | Oran "Juice" Jones | 64 | 10 |
| 89 | ALL OF MY LOVE (Capitol V-15493) | Gap Band | 73 | 17 |
| 90 | COME TOGETHER AS ONE (Island 7-98998) | Will Downing | DEBUT | |
| 91 | SERIOUS HOLD ON ME (EMI 50231) | O'Jays | 74 | 18 |
| 92 | TIME WAITS FOR NO ONE (Paisley Park/WB 0-227177) | Mavis Staples | DEBUT | |
| 93 | THIS ONE'S FOR THE CHILDREN (Columbia 38-73064) | New Kids On The Block | 89 | 8 |
| 94 | YOU MAKE ME WANNA GIVE IT UP (Capitol 44476) | D'Atra Hicks | 76 | 10 |
| 95 | BLAME IT ON THE RAIN (Arista 1-9904 ) | Milli Vanilli | 77 | 16 |
| 96 | FRIENDS B-4 LOVERS (Columbia 38-73110) | Full Force | 80 | 15 |
| 97 | WHATCHA GONNA DO? (RCA 9094) | Tyler Collins | 92 | 18 |
| 98 | FOOLISH HEART (Wing 889 878-7) | Sharon Bryant | 90 | 21 |
| 99 | DON'T CHA' THINK (Virgin 99143) | After 7 | 96 | 15 |
| 100 | IT"S THE REAL THING (Mercury 816 008) | Angela Winbush | 95 | 20 |

# BOB LONG SPEAKS ON GOSPEL

**MOM & POP WINANS DEBUT:** It has been a longtime desire of mine to meet the **Winans** family...in hopes that some of their enormous singing talent would rub off on me... Seriously, though, the Winans are the most celebrated family in gospel music today. In fact, very few families in the history of music have dominated their field the way the Winans have dominated gospel music throughout the eighties. With encouragement and enrichment from their parents, the ten children of Mom (**Delores**) and Pop (**David Sr.**) have managed to carve their niche in musical history, making the Winans name synonymous with award-winning gospel music.

**Mom & Pop Winans**

"Our main purpose was to get the kids out there first," says Pop Winans. "We weren't concerned with ourselves because we saw the talent the children had and we pushed for them. I sang in a quartet called the Noble Aires and that experience lead me to teach my boys to be quartet singers. You have to be an example to your children."

The children have talent, alright. The Winans—brothers **Marvin**, **Ronald**, **Carvin** and **Michael**—have achieved numerous musical honors, including five Grammy Awards for their style of contemporary gospel.

Mom (55) and Pop (53) met singing in a church choir in their hometown of Detroit. When they were married, they decided to give up singing to raise a family. Bringing up ten children with the words of the Lord and the voices of angels was a miracle in itself.

"Dad was extremely strict with us, but I guess he had to be after having seven boys in a row," David Jr. says. "We could have really been a disaster, but both Mom and Pop were determined to keep us in church and busy with music."

Theirs was a dedication rarely seen today. Although Pop would work all day, he would manage time for the family singalong when he got home. For the kids, singing became a way of life.

Daughter **CeCe** remembers how Mom persevered, and always seemed to find time for the kids. "Cooking, cleaning, singing, going to church and working a job—I don't think she ever tired out," she says.

Mom and Pop's devotion to the Lord and to their children paid off. Their ten kids never strayed from their beliefs, and to this day, they all sing about love. But now, after 36 years of raising children, it's Mom and Pop's turn to show off their talent.

*Mom and Pop Winans* is their Sparrow Record's debut. One listen and you can hear where the rest of the family inherited their talent...it was embedded in their heart, and in their soul.

"To have them train us in singing and then to produce an album for them was a rewarding experience," says eldest son Marvin, who produced seven tracks from the new album. Though the album is filled with a more traditional gospel feel than their childrens' contemporary sound, you can hear the family's talented characteristics coming through.

"The album is about good music and praising the Lord," says Mom. You can hear that in the variety of musical styles they use. From the mellow pop of "I Still Have You" to the jazz-influenced "Nobody But You," through the blues-tinged "He's the One" and the rousing, traditional "I'm Goin' Through," every listener is assured to walk away with a melody ringing in their head, and a song in their heart.

By way of acknowledging the years of encouragement, the Winans children all participated in making this album. They all wrote material, and **BeBe**, CeCe, Michael and younger daughters **Debbie** and **Angie** each pitched in on background vocals. Several of the Winans grandchildren also make cameo appearances on the song "Nobody Else But Him." A special guest lending a hand is master producer **Michael J. Powell** (Anita Baker, Chapter 8), who stopped by to lay down selected guitar licks.

Mom and Pop each take turns sharing the lead vocals, as well as joining for duets. But this arena is not new to them; they have been singing on their children's albums for years. In fact, they have often joined them on stage during many of their television and concert performances.

Mom say, "It's been a long time coming," but making beautiful music wasn't the only reason Mom and Pop decided to record after all of these years. They have a special message they hope to get across: "If the music just sticks to one person out there and enables him or her to give their heart to the Lord, then it would be worth it." The message comes through loud and clear. Thank you, Mom and Pop Winans, for deciding to step out and sing.

**RICKY GRUNDY CHORALE IS SENSATIONAL:** I recently had the pleasure of attending an album presentation at Sparrow Records in Chatsworth, California. The occasion was to showcase the debut album of the **Ricky Grundy Chorale**. This was not your typical gathering. The 20-plus voices who comprise the chorale were all there at Sparrow's office, performing live in the reception area.

**Rickey Grundy**

The spirit and emotions raised during this most-enjoyable performance were higher than the highest cloud in the sky. The album was conceived by Sparrow's president and executive producer **Billy Ray Hearn**, along with the album's producer, **Patrick Henderson**. These two gentlemen combed every area of Los Angeles to find the best voices available to combine their talents on this remarkable album.

It is very difficult to paint a verbal picture of just how great this presentation was to me. Imagine, if you would, the very best vocalists you have ever heard combining their respective talents on the same project. That is precisely what you will enjoy when you hear the Ricky Grundy Chorale, which includes, among others, Grundy's mother.

I would like to say a very special thanks to Billy Ray Hearn, Sr., Billy Ray Hearn, Jr., Mabel J. Lang, Bob Gurich, Vicki Mack Lataillade, Barry Martin and the entire staff of Sparrow Records for the opportunity to attend such a magnificent, emotion-filled day of outstanding singing.

**Bob Long**

CASH BOX MICRO CHART

## BLACK GOSPEL TOP 40 ALBUMS

February 17, 1990 The grey shading represents a bullet, indicating strong upward chart movement.

| | | | Total Weeks ▼ | Last Week ▼ |
|---|---|---|---|---|
| 1 | MISSISSIPPI MASS CHOIR (Malaco 6003) | Mississippi Mass Choir | 1 | 20 |
| 2 | CAN'T HOLD BACK (Light 7115-720-282) | L.A. Mass Choir | 2 | 18 |
| 3 | I REMEMBER MOMMA (Word/A&M 8447) | Shirley Ceasar | 3 | 9 |
| 4 | AIN'T LIFE WONDERFUL (Malaco 4420) | The Williams Brothers | 4 | 15 |
| 5 | YOUNG ARTIST FOR CHRIST (Sound of Gospel 2D184) | Young Artist for Christ | 8 | 15 |
| 6 | ORDINARY JUST WON'T DO (Light 72026) | Commisioned | 9 | 2 |
| 7 | WHO'S ON THE LORD'S SIDE (Savoy 14794) | Rev. Timothy Wright | 5 | 20 |
| 8 | WONDERFUL (Light 7115720215) | Bo Williams | 6 | 20 |
| 9 | ON THE THIRD DAY (Malaco 4435) | Jackson Southernaires | 7 | 20 |
| 10 | HOLD ON, HELP IS ON THE WAY (Savoy 7098) | Georgia Mass Choir | 15 | 2 |
| 11 | WAIT ON HIM (Tyscot 89415) | New Life Community Choir (Featuring John P.Kee) | 16 | 2 |
| 12 | CHILDREN IN PRAISE VOL. 1 (Sparrow 1190) | The West Angeles C.O.G.I.C. | 17 | 15 |
| 13 | TOTAL VICTORY (Light 7115720207) | Vicki Winans | 10 | 20 |
| 14 | WE'RE GOING TO MAKE IT (Savoy 14795) | Myrna Summers | 11 | 20 |
| 15 | BRINGING IT BACK HOME (Word/A&M 8449) | The Clark Sisters | 20 | 2 |
| 16 | BREATHE ON ME (Savoy 7097) | James Cleveland | 13 | 15 |
| 17 | HEROS (Light 7115720231) | N.J. Mass Choir | 12 | 20 |
| 18 | LIVE IN CHICAGO (Rejoice WR-WC CD8385) | Shirley Ceasar | 14 | 20 |
| 19 | SO SATISFIED (Air 10135) | Luther Barnes & Redd Budd Gospel Choir | 18 | 20 |
| 20 | AVAILABLE TO YOU (Rejoice WR-WC 8418) | Rev. Milton Brunson | 19 | 20 |
| 21 | HE'S WORTHY (Savoy 14797) | Dr.Jonathan Greer/Cathedral of Faith Choir | 30 | 2 |
| 22 | FLOWING (Malaco 4434) | Truthettes | 21 | 20 |
| 23 | LET THE HOLY GHOST LEAD YOU (Malaco 6002) | Florida Mass Choir | 22 | 20 |
| 24 | WORTH THE WAIT (Light 72029) | Futrel | DEBUT | |
| 25 | TIME WINDING UP (Sound Of Gospel 2D183) | Jerry O. Parries & The Christian Family Choir | DEBUT | |
| 26 | MIGHTY CLOUDS OF JOY (Rejoice WR-WC 8427) | Night Song | 23 | 20 |
| 27 | HEAVEN (Sparrow SPR 1169) | B.B.& C.C.Winans | 24 | 20 |
| 28 | JOY THAT FLOODS MY SOUL (Sparrow SPR 1173) | Tramaine Hawkins | 25 | 20 |
| 29 | WONDERFUL ONE (Jive/RCA 1200) | Vanessa Bell Armstrong | 29 | 8 |
| 30 | MOVING BY SPIRIT (Sound of Gospel 186) | J.L. Ferrell/N.Y. Seminar Mass Choir | 26 | 9 |
| 31 | GOT MY TICKET (WFL/Spektra 2623) | Washinngton State Mass Choir | 27 | 9 |
| 32 | CONQUEROR (Rejoice WR-WC 8400) | Clark Sisters | 28 | 20 |
| 33 | I'M YOURS LORD (Mob Hop 03) | Russell Fox & Mount Olive Mass Choir | DEBUT | |
| 34 | MY TIME IS NOT OVER (Word 7015030292) | Albertina Walker | 31 | 20 |
| 35 | THE BIBLE IS RIGHT (J&B 0092) | Southern Faith Singers | 32 | 8 |
| 36 | REV. JAMES MOORE LIVE (Malaco 4429) | Rev. James Moore | DEBUT | |
| 37 | BACK TO BASICS (Malaco 4431) | Pilgrim Jubilees | 33 | 20 |
| 38 | DON'T WORRY BE HAPPY (Atlanta International AIR 10137) | Rev. Thomas L. Walker | 34 | 7 |
| 39 | LIVE IN MEMPHIS (Command CRN 1013) | Nicholas | 35 | 20 |
| 40 | NO GREATER LOVE (Savoy 14788) | Keith Pringle | 36 | 20 |

# COCINANDO

**GAMBLING IS A VICE AND AS SUCH IT CAN'T BE CONDONED.** But it doesn't hurt to fantasize, and let one's own crystal ball cast aspirations to perfect forecasts. We shall do just so this week with the nominees of the three Latin Grammy categories. Our special guest, San Antonio, Texas-based freelance writer **Ramiro Burr** will provide his expert, verbatim observations in the Best Mexican American Performance field next week.

For the unaware, the **National Academy of Recording Arts and Sciences** (whose acronym, NARAS, shouldn't be confused with the Cuban vernacular for people with Asian features) accepts nominations for the recordings produced between October 1 of one year and September 30 of the next. Not only are candidates accepted with the submission of any conventional form of commercially recorded music (CD, cassette or LP), but also specific songs within them. For several years I have served on the NARAS Latin Screening Committee, both in New York and Los Angeles, and have witnessed the Academy's efforts to preserve the general integrity and public credibility of its product. It's not a sales or popularity contest. Only full-fledged NARAS members can vote. But all the parties involved have an intrinsic moral commitment to perfection; yet compromises in attitude and marketing management have to be achieved by both sides. But that's a story for some other time.

The first two nominations in the Latin Pop categories are the PolyGram Latino representatives: **Miguel Gallardo**'s *America* and **Jose Luis "El Puma" Rodriguez**'s "Baila Mi Rumba," a track from his album *Tengo Derecho A Ser Feliz*. Notwithstanding the radio and sales success of the latter, it is difficult for me to analyze one song in relation to other songs in the same production when the album was not nominated. Therefore, I'll pass on that. The other important victory element—name recognition by the vast non-Hispanic NARAS voting membership—is, in "El Puma"'s case, suspect at best. While it's true that within the Latin Pop market he has the same superstar aura that shrouds Julio Iglesias, the "Church Man"'s ventures into the English-speaking market—an area in which Rodriguez has seldom trekked—was the balance-tilting factor in Iglesias' Grammy victory.

Miguel Gallardo is *otra historia*. For many reasons, he hoists proud his trade image of "La Hostia"—mostly for his singing and composing talents that have, slowly but consistently, gained him weekly followers since 1983, when he returned from a long lay-off with "Tu Amante O Tu Enemigo," anchored by the monster radio hit "Muchachita." He's been secretly vituperated for not having a macho singing timbre. But his style, a raspy and ear-rapping cadencious whisper that floats above and through exquisite arrangements—made accessible to the eyes thanks to his matinee hero's looks—goes over with his mostly female followers like butter on toast. *America* contained two of the most-covered salsa numbers of 1989: "Fui El Segundo En Tu Vida" and the impressive "Te Entro," conclusive proof as to the songs' popularity on pop stations. But his recognition factor is even less than Rodriguez's; hence, he's the longer shot of the two.

**Dyango**'s *Suspiros* is a typical Dyango production with its assorted share of commercial radio hits: "El Que Mas Te Ha Querido," "Oro," etc. His voice, masterly and powerful, soars like a pained sparrow or drops like the Times Square's New Year's Eve ball without breaking bar stride. Although also non-recognizable to *los NARAS votantes*, Dyango's quiet but affable demeanor, and a seldom-publicized string of hits carved during the last decade and a half, gives him and his *gallego* compatriot Gallardo this writer's sentimental nods.

The odds-on favorite has to be **Jose Feliciano**, nominated for a track "Cielito Lindo," from the album *I'm Never Going to Change*, and whose analysis I shall also withhold for the reason already stated. More importantly, Feliciano is extremely recognizable to the voting faction for his forays into the English pop field.

The ominous dark horse role in this race, hence, befalls to **Chayanne**. Once deemed an aberrational inking by Tomas Munoz, the ex-Chico has blossomed in gangbusters-fashion with this eponymous production, boosted by a Pepsi sponsorship. The zenith of this campaign was, not coincidentally, last year's Grammy telecast, when CBS broadcast Chayanne's Spanish-language Pepsi commerical to its mostly English-speaking network viewers: the first time ever for a Spanish-language ad or artist. Thus a Grammy victory by Chayanne will be a portentous testament to the long-term memory of the voting membership.

Similarly, the Best Tropical Performance Category is very clear-cut. I'll never make the mistake of stating, as a colleague did last year, allegedly in jest, something to the effect that **Eddie Palmieri** must be getting tired of being nominated for a Grammy. I'm sure this honor is most appreciated by each and every musician. But I think the most ravenous Palmieri fans would have a tough time swallowing this offering as a qualitative production. Somehow, some way, Palmieri was allowed, again, to make new versions of Palmeriology classics, like the nominated track "Azucar" from the album *Sueno*, which, like all its other reworked originals, doesn't add anything to the Palmieri myth. Just as there's no doubt this nomination, like his most recent selections, resulted from the recognition derived from his Grammy victories, there'll be no one surprised if Palmieri is bestowed a record-setting sixth award. No doubt Palmieri will have the *cachaza* to accept it. Then the resulting self-congratulatory rhetoric and two or three gigs will stir his *fiebrudos* into another twelve-month cycle of silent protests and muffled mutters of accusatory indignation to the lack of Palmieri programming on commercial radio stations, or of Palmieri not being able to elicit, *alas!*, contractual interest from a multinational label. One tangential thought: within a disciplinary framework, Eddie Palmieri still has a lot to offer, musically speaking. I just hope someone can extract it out of him before he runs out of opportunities. In my looped logic, he is wasting the gratuitous—but highly necessary—recognition factor poured on him by the NARAS voting faction: this most propitious opportunity to make history by leaving behind a legacy of unmatched masterpieces, rather than the jaded variations of previous favorites he's been recently giving us.

**CASH BOX MICRO CHART**

## NEW YORK LATIN LPs

February 17, 1990 The grey shading represents a bullet, indicating strong upward chart movement.

| | | |
|---|---|---|
| 1 | **LAMBADA**(CBS Discos) | KAOMA |
| 2 | **EL CANTINERO**(TTH) | LA PATRULLA 15 |
| 3 | **NIGHT GOLD**(PolyGram Latino) | JOHNNY & RAY |
| 4 | **TIERRA DE NADIE**(CBS Discos) | ANA GABRIEL |
| 5 | **MAS GRANDE QUE NUNCA**(TH/Rodven) | FRANKIE RUIZ |
| 6 | **TENGO DERECHO A SER FELIZ**(PolyG.) | J. L. RODRIGUEZ |
| 7 | **FUERA DE SERIE**(Karen Records) | LOS HNOS. ROSARIO |
| 8 | **QUISIERA**(CBS Discos) | EMMANUEL |
| 9 | **SEXACIONAL**(TH/Rodven) | LALO RODRIGUEZ |
| 10 | **MI MUNDO**(CBS Discos) | LUIS ENRIQUE |

**CASH BOX MICRO CHART**

## TEXAS LATIN LPs

February 17, 1990 The grey shading represents a bullet, indicating strong upward chart movement.

| | | |
|---|---|---|
| 1 | **NO TE OLVIDARE**(Capitol-EMI/Latin) | MAZZ |
| 2 | **A TODO GALOPE**(Fonovisa) | BRONCO |
| 3 | **LO MEJOR - VOL. I**(Fonovisa) | LOS BUKIS |
| 4 | **THE CHI-TOWN BOYS ARE BACK**(Freddy) | LA SOMBRA |
| 5 | **EXPLOSIVE**(Cara) | LA MAFIA |
| 6 | **ON THE RISE**(CBS Discos) | FIEBRE |
| 7 | **20 HITS - VOL. II**(TH/Rodven) | LOS TEMERARIOS |
| 8 | **STRAIGHT FROM THE HEART**(CBS Discos) | MAZZ |
| 9 | **EN EL 89**(Ramex) | LEONES DEL NORTE |
| 10 | **EMILIO NAVAIRA**(Cara) | EMILIO NAVAIRA |

The most artistically crafted nominee in this category has to be **Wilfrido Vargas**'s *Animation*, a mish-mash of merengue and soca and rap and *decimas* and re-mixes and...well, you get the point. He could probably be the sentimental favorite, with a recent operation to support the point. But NARAS doesn't vote *merengueros* in. Just look at the case of Bonny Cepeda's *Dance It / Bailalo* several years ago. My ears say this is the best Vargas album they have heard, ever. One of the reasons for the recession currently experienced by merengue has been the production *vagancia* permeating through *merengueros*, most of whom are only concerned to be heard in their own country's payola-ed radio, using two hits per album while attempting to smooth the remaining musical craters with mediocre art. Vargas has broken the mold on both aspects with *Animation*. If this guy ever penetrates the English-language market, watch out. His album-production system is almost at the Nth level of sophistication. His label packs sufficient power, both nationally and internationally, and Vargas doesn't forget the name or the face of an important radio programmer or media contact. Nor does his office.

The odds are, however, with **Ray Barretto** on the sheer power of his two mentions: one for his own *Irresistible* and the other for his collaboration with **Celia Cruz** on *Ritmo En El Corazon*. Both are the sentimental favorites for contributions to the culture—and to the Fania archives—beyond any possible editorial space allotted. They also have name recognition with the voters.

The remaining entry, **Willie Colon**'s *Top Secrets* is, ironically, the overwhelming radio and sales success, nominated primarily thanks to Omar Alfano's "El Gran Varon," a number that dealt with the poignant AIDS topic in a most delicate and humane manner. It is also a very positive sign that Colon's recognition factor has increased, partially due to his well-conceived strategy of performing at more non-Hispanic venues. Clubs' *rompe-noches* still hear now and then his "She Doesn't Know My Name," from Colon's phase at A&M's urban dance division. He certainly has the additional-credentials factor of being the better-known producer of the bunch. This expands even further the image-recognition range, as did his recent much-acclaimed contribution to David Byrne's *Rei Momo*, which became controversial when Colon's letter to trade publications disparaged the circumstances that makes our Latin culture accessible to mainstream American audiences through the channels available exclusively to English-speaking icons. It was a truly noble notion, many believed, except that it came from one of the chosen few Latin artists selected by Byrne to benefit financially from the project. Old-timers used to call it "biting the hand that feeds you," I think.

**Tony Sabournin**

# TOP 200 ALBUMS

The grey shading represents a bullet, indicating strong upward movement.

(G) = GOLD (RIAA Certified)
(P) = PLATINUM (RIAA Certified)

**February 17, 1990**

**#1 Debut: Earth, Wind & Fire**

| | | | Total Weeks ▼ | Last Week ▼ |
|---|---|---|---|---|
| 1 | FOREVER YOUR GIRL (P) (Virgin 90943)WEA 9.98 | PAULA ABDUL | 1 | 64 |
| 2 | COSMIC THING (Reprise 25854)WEA 8.98 | B52'S | 3 | 32 |
| 3 | JANET JACKSON'S RHYTHM NATION 1814 (A&M 3920)RCA 8.98 | JANET JACKSON | 5 | 20 |
| 4 | ...BUT SERIOUSLY (Atlantic )WEA 8.98 | PHIL COLLINS | 4 | 12 |
| 5 | BACK ON THE BLOCK (Qwest/Warner Bros. 26020)WEA 8.98 | QUINCY JONES | 7 | 11 |
| 6 | GIRL YOU KNOW IT'S TRUE (Arista AL-8592)RCA 8.98 | MILLI VANILLI | 2 | 48 |
| 7 | FULL MOON FEVER (MCA 6253)MCA 9.98 | TOM PETTY | 8 | 41 |
| 8 | STORMFRONT (Columbia 44366)CBS | BILLY JOEL | 6 | 16 |
| 9 | PUMP (Geffen GHS 24254)WEA 8.98 | AEROSMITH | 9 | 21 |
| 10 | DANCE!...YA KNOW IT (MCA 6342)MCA 8.98 | BOBBY BROWN | 10 | 12 |
| 11 | STONE COLD RHYMIN' (Delicious/Island 91309)WEA 8.98 | YOUNG M.C. | 13 | 22 |
| 12 | CRY LIKE A RAINSTORM — HOWL LIKE THE WIND (Elektra 60872)WEA 8.98 | LINDA RONDSTADT (Featuring Aaron Neville) | 11 | 18 |
| 13 | KEEP ON MOVIN' (Virgin 91267)WEA 9.98 | SOUL II SOUL | 15 | 33 |
| 14 | TENDER LOVER (Solar 45288)CBS | BABYFACE | 17 | 30 |
| 15 | DR. FEELGOOD (Elektra 60829)WEA 8.98 | MOTLEY CRUE | 16 | 22 |
| 16 | SOUL PROVIDER (Columbia 45012)CBS | MICHAEL BOLTON | 18 | 30 |
| 17 | HANGIN' TOUGH (P) (Columbia FC 40985)CBS | NEW KIDS ON THE BLOCK | 12 | 77 |
| 18 | SKID ROW (Atlantic 81936)WEA 8.98 | SKID ROW | 19 | 54 |
| 19 | TECHNOTRONIC THE ALBUM (SBK 93422)CAP 8.98 | TECHNOTRONIC | 23 | 9 |
| 20 | KENNY G LIVE (Arista 8613)RCA 8.98 | KENNY G | 20 | 11 |
| 21 | JOURNEYMAN (Reprise 26074)WEA 8.98 | ERIC CLAPTON | 14 | 13 |
| 22 | REPEAT OFFENDER (EMI 90380)CAP 9.98 | RICHARD MARX | 21 | 40 |
| 23 | THE BEST OF LUTHER...THE BEST LOVE (Epic 45320-EK45423)CBS | LUTHER VANDROSS | 25 | 16 |
| 24 | JIVE BUNNY THE ALBUM (Atlantic 91322)WEA 8.98 | JIVE BUNNY & THE MIXMASTERS | 24 | 8 |
| 25 | STEEL WHEELS (Columbia 45333)CBS | THE ROLLING STONES | 22 | 23 |
| 26 | SLIP OF THE TONGUE (Geffen 24249)WEA 8.98 | WHITESNAKE | 26 | 13 |
| 27 | AS NASTY AS THEY WANNA BE (Luke Skywalker XR107)IND 8.98 | 2 LIVE CREW | 28 | 31 |
| 28 | THE GREAT RADIO CONTROVERSY (Geffen GHS 24224)WEA 8.98 | TESLA | 32 | 16 |
| 29 | LOOK SHARP! (EMI 91098)CAP 9.98 | ROXETTE | 31 | 44 |
| 30 | THE END OF INNOCENCE (Geffen 24217)WEA 8.98 | DON HENLEY | 30 | 32 |
| 31 | THE LITTLE MERMAID (Walt Disney 6403B)IND 8.98 | SOUNDTRACK | 34 | 9 |
| 32 | PRESTO (Atlantic)WEA 8.98 | RUSH | 29 | 12 |
| 33 | FREEDOM (Reprise 25899)WEA 8.98 | NEIL YOUNG | 35 | 18 |
| 34 | HEART OF STONE (Geffen 24239)WEA 8.98 | CHER | 27 | 31 |
| 35 | GREATEST HITS 1982-1989 (Reprise 26098)WEA 9.98 | CHICAGO | 36 | 10 |
| 36 | FLYING IN A BLUE DREAM (Relativity 88561-1015)IND 8.98 | JOE SATRIANI | 33 | 14 |
| 37 | THE SEEDS OF LOVE (Fontana 838730)POL | TEARS FOR FEARS | 39 | 20 |
| 38 | CUTS BOTH WAYS (Epic 45217)CBS | GLORIA ESTEFAN | 54 | 30 |
| 39 | LIKE A PRAYER (Sire 25844)WEA 9.98 | MADONNA | 38 | 46 |
| 40 | BEST OF ROCKERS & BALLADS (PolyGram 842002-1)POL | SCORPIONS | 42 | 12 |
| 41 | SMITHEREENS 11 (Capitol 91194)CAP 8.98 | THE SMITHEREENS | 49 | 15 |
| 42 | CROSSROADS (Elektra 60888)WEA 8.98 | TRACY CHAPMAN | 37 | 18 |
| 43 | WHEN HARRY MET SALLY... (Columbia 45319)CBS | SOUNDTRACK (FEATURING HARRY CONNICK JR.) | 48 | 28 |
| 44 | BIG TYME (MCA 42302)MCA 8.98 | HEAVY D. & THE BOYZ | 44 | 34 |
| 45 | NOTHING MATTERS WITHOUT LOVE (Vendetta/A&M SP 5280)RCA 8.98 | SEDUCTION | 47 | 16 |
| 46 | ONE NIGHT OF SIN (Capitol 92861)CAP 8.98 | JOE COCKER | 50 | 21 |
| 47 | NEW KIDS ON THE BLOCK (Columbia FC 40475)CBS | NEW KIDS ON THE BLOCK | 40 | 19 |
| 48 | BORN ON THE FOURTH OF JULY (MCA 6340)MCA 9.98 | SOUNDTRACK | 61 | 3 |
| 49 | CACTUS ALBUM (Def Jam/Columbia FCT 45415)CBS | 3RD BASS | 53 | 12 |
| 50 | ALANNAH MYLES (Atlantic 81956)WEA 8.98 | ALANNA MILES | 60 | 4 |
| 51 | THE DISREGARD OF TIMEKEEPING (WTG 45009)CBS | BONHAM | 41 | 20 |
| 52 | HIT LIST (Epic 45473)CBS | JOAN JETT | 84 | 3 |
| 53 | BAD ENGLISH (Epic OE 45083)CBS | BAD ENGLISH | 43 | 32 |
| 54 | TRASH (Epic 45137)CBS | ALICE COOPER | 52 | 28 |
| 55 | GREATEST HITS...SOUND OF MONEY (Columbia OC 45381)CBS | EDDIE MONEY | 55 | 10 |
| 56 | LET LOVE RULE (Virgin 91290)WEA 9.98 | LENNY KRAVITZ | 58 | 11 |
| 57 | CAN'T FIGHT FATE (Arista 8581)RCA 8.98 | TAYLOR DAYNE | 46 | 14 |
| 58 | THE SENSUAL WORLD (Columbia 44164)CBS | KATE BUSH | 45 | 16 |
| 59 | NICK OF TIME (Capitol 91268)CAP 8.98 | BONNIE RAITT | 66 | 46 |
| 60 | THE INCREDIBLE BASE (Profile 1285)IND 8.98 | ROB BASE | 51 | 10 |
| 61 | LABOUR OF LOVE II (Virgin 91324) | UB40 | 62 | 5 |
| 62 | DIRTY ROTTEN FILTHY STINKING RICH (Columbia 44383)CBS | WARRANT | 65 | 53 |
| 63 | MICHEL'LE (Ruthless/Atco 91282) | MICHEL'LE | 72 | 5 |
| 64 | MARCH (RCA 9692-1-R)RCA 8.98 | MICHAEL PENN | 69 | 9 |
| 65 | MOTHER'S MILK (EMI-92152)CAP 8.98 | RED HOT CHILI PEPPERS | 57 | 24 |
| 66 | A COLLECTION: GREATEST HITS AND MORE (Columbia 45369)CBS | BARBARA STREISAND | 56 | 18 |
| 67 | PICKIN' ON NASHVILLE (Mercury 838 744 1)POL | THE KENTUCKY HEADHUNTERS | 68 | 9 |
| 68 | STORYTELLER/COMPLETE ANTHOLOGY 1964-1990 (Warner Bros. 4-25987)WEA 8.98 | ROD STEWART | 67 | 11 |
| 69 | THE RAW & THE COOKED (P) (I.R.S. 6273)MCA 8.98 | FINE YOUNG CANNIBALS | 63 | 50 |
| 70 | WE TOO ARE ONE (Arista 8606)RCA 8.98 | EURYTHMICS | 59 | 21 |
| 71 | SEMINAR (Nasty Mix 70150) | SIR MIX-A-LOT | 71 | 14 |
| 72 | SLEEPING WITH THE PAST (MCA 6321)MCA 8.98 | ELTON JOHN | 74 | 23 |
| 73 | DECADE (Capitol 93178)CAP 9.98 | DURAN DURAN | 64 | 10 |
| 74 | DON'T BE CRUEL (P/3) (MCA 42185)MCA 8.98 | BOBBY BROWN | 70 | 84 |
| 75 | RUNAWAY HORSES (MCA 6339)MCA 8.98 | BELINDA CARLISLE | 73 | 17 |
| 76 | NO HOLDIN' BACK (Warner Bros. 25988)WEA 8.98 | RANDY TRAVIS | 81 | 18 |
| 77 | BRAVE AND CRAZY (Island 91285)WEA 8.98 | MELISSA ETHRIDGE | 75 | 20 |
| 78 | FLYING COWBOYS (Geffen 24246)WEA 8.98 | RICKIE LEE JONES | 76 | 19 |
| 79 | BLOW MY FUSE (Atlantic 81877)WEA 8.98 | KIX | 78 | 20 |
| 80 | SIMPLE MAN (Epic FE 45316)CBS | CHARLIE DANIELS | 85 | 11 |
| 81 | AND IN THIS CORNER... (Jive 1188)RCA 8.98 | D.J. JAZZY JEFF & THE FRESH PRINCE | 77 | 14 |
| 82 | WORLD BEAT (Epic 46010)CBS | KAOMA | 92 | 4 |
| 83 | LEGACY (RCA 9694-1-R)RCA 8.98 | POCO | 80 | 22 |
| 84 | STAY WITH ME (Columbia 44367)CBS | REGINA BELLE | 87 | 24 |
| 85 | DISINTEGRATION (Elektra 60855-1)WEA 9.98 | THE CURE | 79 | 40 |
| 86 | HOT IN THE SHADE (PolyGram 838 913)POL | KISS | 90 | 16 |
| 87 | WHAT YOU DON'T KNOW (Arista)RCA 8.98 | EXPOSE | 88 | 34 |
| 88 | RVS III (Columbia 45250)CBS | RICKY VAN SHELTON | 117 | 2 |
| 89 | STAIRWAY TO HEAVEN/HIGHWAY TO HELL (Mercury 842093)POL | VARIOUS ARTISTS | 86 | 10 |
| 90 | THE BIZ NEVER SLEEPS (Warner Bros. 9 26003) | BIZ MARKIE | 93 | 17 |
| 91 | ALL HAIL THE QUEEN (Tommy Boy 1022)WEA 8.98 | QUEEN LATIFAH | 91 | 12 |
| 92 | LARGE AND IN CHARGE (MCA 6354)MCA 9.98 | CHUNKY A | 82 | 9 |
| 93 | WILD! (Sire/Reprise 26026)WEA 8.98 | ERASURE | 95 | 15 |
| 94 | BOYS N HEAT (Columbia FC 45300)CBS | BRITNY FOX | 96 | 12 |
| 95 | ATTITUDE (Atlantic 82035)WEA 8.98 | TROOP | 105 | 14 |
| 96 | TWICE SHY (Capitol 90640)CAP 9.98 | GREAT WHITE | 94 | 42 |
| 97 | MOSAIC (Elektra 60892)WEA 8.98 | GIPSY KINGS | 97 | 11 |
| 98 | THE HEALER (Chameleon D1-74808)CAP 8.98 | JOHN LEE HOOKER | 106 | 17 |
| 99 | FOREIGN AFFAIR (Capitol 91873)CAP 8.98 | TINA TURNER | 89 | 20 |
| 100 | XYZ (Enigma 73525)CAP 9.98 | XYZ | 102 | 9 |
| 101 | THE STONE ROSES (Silvertone/RCA 1184-1-J)RCA 8.98 | STONE ROSES | 113 | 4 |
| 102 | WRECKS-N-EFFECT (Motown 6281)MCA 8.98 | WRECKS-N-EFFECT | 103 | 9 |
| 103 | HAPPY ANNIVERSARY CHARLIE BROWN (GRP GR 9596)MCA 8.98 | VARIOUS ARTISTS | 108 | 14 |
| 104 | LONG HARD LOOK (Atlantic 81915)WEA 8.98 | LOU GRAMM | 104 | 13 |
| 105 | NEW JERSEY (P/4) (Mercury 836 345-1)POL | BON JOVI | 98 | 72 |
| 106 | THE ICEBERG/FREEDOM OF SPEECH...JUST WATCH WHAT YOU SAY (Sire 26028)WEA | ICE-T | 100 | 17 |
| 107 | YOU WANNA DANCE WITH ME (MCA 6343)MCA 8.98 | JODY WATLEY | 99 | 9 |
| 108 | ADDICTIONS VOL.I (Island 91318)WEA 8.98 | ROBERT PALMER | 101 | 11 |

| | | | Total Weeks ▼ | Last Week ▼ |
|---|---|---|---|---|
| 109 | **BUILT TO LAST** (Arista)RCA 8.98 | GRATEFUL DEAD | 83 | 14 |
| 110 | **NO ONE CAN DO IT BETTER** (Atlantic 91275)WEA 8.98 | THE D.O.C. | 109 | 28 |
| 111 | **STRAIGHT OUTTA COMPTON** (G) (Priority/Ruthless 57102)IND 8.98 | N.W.A. | 110 | 51 |
| 112 | **PURE** (RCA 9934-1-R) | THE PRIMITIVES | 111 | 5 |
| 113 | **KILLIN' TIME** (RCA 9668)RCA 8.98 | CLINT BLACK | 120 | 38 |
| 114 | **BABYLON A.D.** (Arista AL 8580)RCA 9.98 | BABYLON A.D. | 112 | 8 |
| 115 | **FLOWERS IN THE DIRT** (Capitol 91653)CAP 8.98 | PAUL McCARTNEY | 123 | 35 |
| 116 | **CAPTAIN SWING** (PolyGram 838 878)POL | MICHELLE SHOCKED | 118 | 15 |
| 117 | **NEITHER FISH NOR FLESH** (Columbia 45351)CBS | TERRENCE TRENT D'ARBY | 116 | 13 |
| 118 | **STEADY ON** (Columbia FC 45209)CBS | SHAWN COLVIN | 115 | 4 |
| 119 | **BEACHES** (G) (Atlantic 81933)WEA 9.98 | Original Motion Picture Soundtrack | 107 | 57 |
| 120 | **NOTHING FACE** (MCA 6326) | VOIVOD | 122 | 5 |
| 121 | **THRASH ZONE** (Metal Blade/Enigma 73407)CAP 9.98 | D.R.I. | 125 | 2 |
| 122 | **THE MOODY BLUES GREATEST HITS** (Threshold 840 659 1)POL | THE MOODY BLUES | 121 | 8 |
| 123 | **HERITAGE** (Columbia C45268)CBS | EARTH WIND & FIRE | DEBUT | |
| 124 | **ENUFF Z'NUFF** (Atco/Atlantic 91262)WEA 8.98 | ENUFF Z'NUFF | 132 | 19 |
| 125 | **WE CAN'T GO WRONG** (Capitol 91041)CAP 8.98 | COVER GIRLS | 114 | 3 |
| 126 | **IT'S A BIG DADDY THING** (Cold Chillin'/Reprise 25941)WEA 8.98 | BIG DADDY KANE | 119 | 20 |
| 127 | **LOUDER THAN LOVE** (A&M SP 5252)RCA 8.98 | SOUNDGARDEN | 140 | 3 |
| 128 | **A LITTLE BIT OF THIS, A LITTLE BIT OF THAT** (FFRR 828 159 1)POL | D-MOB | 137 | 3 |
| 129 | **ABSOLUTE TORCH & TWANG** (Sire 25877)WEA 8.98 | K.D. LANG | 129 | 37 |
| 130 | **IN STEP** (Epic 45024)CBS | STEVIE RAY VAUGHAN & DOUBLE TROUBLE | 127 | 34 |
| 131 | **24/7**(4TH & B'Way/Island 4011)WEA 8.98 | DINO | 128 | 34 |
| 132 | **ZIG ZAG** (Columbia OC 45058) 8.98 | HOOTERS | 130 | 8 |
| 133 | **SYBIL** (Next Plateau 1018)IND 8.98 | SYBIL | 135 | 19 |
| 134 | **LONE WOLF** (Curb/Warner 26090)WEA 8.98 | HANK WILLIAMS JR. | DEBUT | |
| 135 | **ANIMAL LOGIC** (I.R.S 82020)MCA 9.98 | ANIMAL LOGIC | 136 | 3 |
| 136 | **DEEP** (Beggar's Banquet 9877-1-H)RCA 9.98 | PETER MURPHY | 173 | 2 |
| 137 | **AVALON SUNSET** (Mercury 839262)POL | VAN MORRISON | 133 | 35 |
| 138 | **WHERE DO WE GO FROM HERE** (Cypress/A&M 90130)RCA 9.98 | MICHAEL DAMIAN | 141 | 3 |
| 139 | **APPETITE FOR DESTRUCTION** (P/7) (Geffen GHS 24148)WEA 8.98 | GUNS N' ROSES | 131 | 129 |
| 140 | **A SHADE OF RED** (Virgin 91269-4)WEA 8.98 | REDHEAD KINGPIN & The F.B.I. | 142 | 4 |
| 141 | **OH MERCY** (Columbia 45281)CBS | BOB DYLAN | 126 | 20 |
| 142 | **FLOOD** (Elektra 60907)WEA 8.98 | THEY MIGHT BE GIANTS | 166 | 3 |
| 143 | **DICE** (Def American/Geffen 24214)WEA 9.98 | ANDREW DICE CLAY | 134 | 42 |
| 144 | **SILKY SOUL** (Warner Bros. 25802)WEA 8.98 | MAZE FEATURING FRANKIE BEVERLY | 124 | 22 |
| 145 | **KEVIN PAIGE** (Chrysalis 21683)CBS | KEVIN PAIGE | 156 | 18 |
| 146 | **HANDLE WITH CARE** (In-Effect/Realativity 3010)IND 8.98 | NUCLEAR ASSAULT | 143 | 3 |
| 147 | **SOULFORCE** (Restless 72344)IND 8.98 | 7 SECONDS | 147 | 2 |
| 148 | **LIFE IS...TOO SHORT**(RCA 1149-1-J)RCA 8.98 | TOO SHORT | 145 | 53 |
| 149 | **THE SWEET KEEPER** (Reprise/WB 26091)WEA 8.98 | TANITA TIKARAM | DEBUT | |
| 150 | **DONE BY FORCES OF NATURE** (Warner Bros. 26072)WEA 8.98 | JUNGLE BROS. | 149 | 4 |
| 151 | **AUTOMATIC** (Warner Bros. 26015)WEA 9.98 | JESUS AND MARY CHAIN | 158 | 2 |
| 152 | **SHOTGUN MESSIAH** (Relativity/Important 1012)IND 8.98 | SHOTGUN MESSIAH | 150 | 17 |
| 153 | **WARM AND TENDER** (Geffen GHS 24257)WEA 9.98 | OLIVIA NEWTON JOHN | 151 | 8 |
| 154 | **Y U I ORTA** (Mercury 838 973)POL | IAN HUNTER/MICK RONSON | 160 | 11 |
| 155 | **LET'S GET IT STARTED** (G) (Capitol C1-90924)CAP 8.98 | M.C. HAMMER | 155 | 69 |
| 156 | **ACADIE** (Opal/Warner Bros. 25969)WEA 8.98 | DANIEL LANOIS | 152 | 4 |
| 157 | **GRIP IT ON THAT OTHER LEVEL** (Rap-a-lot 103)IND 8.98 | GHETTO BOYS | 161 | 4 |
| 158 | **EAZY-DUZ-IT** (G) (Priority/Ruthless 57100)IND 8.98 | EAZY-E | 157 | 66 |
| 159 | **LEAVE THE LIGHT ON** (RCA 9594-1-R)RCA 8.98 | LORRIE MORGAN | 162 | 3 |
| 160 | **HEART LIKE A GUN** (Atlantic 81903)WEA 8.98 | FIONA | 138 | 4 |
| 161 | **THE OCEAN BLUE** (Sire/Warner Bros. 25906)WEA 9.98 | THE OCEAN BLUE | 169 | 2 |
| 162 | **PSYCHO CAFE** (Mechanic/MCA 6300)MCA 8.98 | BANG TANGO | 148 | 29 |
| 163 | **IT TAKES TWO** (G) (Profile PRO-1267)IND 8.98 | ROB BASE & D.J. E-Z ROCK | 139 | 73 |
| 164 | **EYES ON THIS** (First Priority/Atlantic 91304)WEA 8.98 | MC LYTE | 174 | 19 |
| 165 | **HOME** (MCA 6312)MCA 8.98 | STEPHANIE MILLS | 144 | 31 |
| 166 | **BATMAN SOUNDTRACK** (Warner Bros. 25936)WEA 8.98 | PRINCE | 146 | 33 |
| 167 | **A BLACK & WHITE NIGHT - LIVE** (Virgin 91295)WEA 8.98 | ROY ORBISON & FRIENDS | 153 | 12 |
| 168 | **DANGEROUS TOYS** (Columbia FC 45931)CBS | DANGEROUS TOYS | 154 | 31 |
| 169 | **VIVID** (P) (Epic BFE 44099)CBS | LIVING COLOUR | 159 | 66 |

| | | | Total Weeks ▼ | Last Week ▼ |
|---|---|---|---|---|
| 170 | **THE MAN IS BACK** (A&M 5256)RCA 8.98 | BARRY WHITE | 164 | 8 |
| 171 | **...AND JUSTICE FOR ALL** (P) (Elektra 60812)WEA 9.98 | METALLICA | 167 | 74 |
| 172 | **AFTER 7** (Virgin 91061)WEA 8.98 | AFTER 7 | 181 | 13 |
| 173 | **PHANTOM OF THE OPERA** (Polydor 831 273-1)POL | ORIGINAL LONDON CAST | 163 | 29 |
| 174 | **STRANGE FIRE** (Epic FE 45427)CBS | INDIGO GIRLS | 168 | 5 |
| 175 | **HYSTERIA** (P/9) (Mercury 830 675-1)POL 9.98 | DEF LEPPARD | 165 | 130 |
| 176 | **MERRY MERRY CHRISTMAS** (Columbia FC 45280)CBS | NEW KIDS ON THE BLOCK | 171 | 18 |
| 177 | **GUITAR SHOP** (Epic OE 44313)CBS | JEFF BECK | 170 | 18 |
| 178 | **THE FABULOUS BAKER BOYS** (GRP GR2-002)MCA 8.98 | SOUNDTRACK | 172 | 13 |
| 179 | **BEYOND A DREAM** (Island 91319)WEA 9.98 | BY ALL MEANS | DEBUT | |
| 180 | **BEST SHOTS** (Chrysalis 21715)CBS | PAT BENATAR | 175 | 9 |
| 181 | **LAST OF THE RUNAWAYS** (A&M SP 5272)RCA 8.98 | GIANT | 187 | 18 |
| 182 | **STRANGE ANGELS** (Warner Bros. 25900)WEA 8.98 | LAURIE ANDERSON | 186 | 15 |
| 183 | **I WANT YOU** (Vision VR-3316)IND 9.98 | SHANA | DEBUT | |
| 184 | **SINGLES COLLECTION: THE LONDON YEARS** (Abkco Records 1218)POL | THE ROLLING STONES | 176 | 25 |
| 185 | **DESERT WIND** (Sire 1-25976)WEA 9.98 | OFRA HAZA | DEBUT | |
| 186 | **SMOKING IN THE FIELDS** (RCA 9860-1-R)RCA 9.98 | THE DEL FUEGOS | 177 | 8 |
| 187 | **THE REAL THING** (Mercury 838 366)POL | ANGELA WINBUSH | 192 | 15 |
| 188 | **MANHEIM STEAMROLLER CHRISTMAS** (American Gramaphone AG 1984)IND 8.98 | MANHEIM STEAMROLLER | 178 | 11 |
| 189 | **PRETTY HATE MACHINE** (TVT 2610)IND | NINE INCH NAILS | DEBUT | |
| 190 | **CHANGE** (I.R.S. 82018)MCA 8.98 | THE ALARM | 184 | 20 |
| 191 | **THE MUSIC OF NATURE** (American Gramaphone AJCD 3089)IND 8.98 | MANHEIM STEAMROLLER | 182 | 9 |
| 192 | **SUPRISE ATTACK** (A&M SP 5261)RCA 8.98 | TORA TORA | 180 | 30 |
| 193 | **A FRESH AIRE CHRISTMAS** (American Gramaphone AG 1988)IND 9.98 | MANHEIM STEAMROLLER | 179 | 11 |
| 194 | **A VERY SPECIAL CHRISTMAS** (Special Olympics/A&M SP 3911)RCA 9.98 | VARIOUS ARTISTS | 183 | 10 |
| 195 | **DON'T TAKE IT PERSONAL** (Arista AL 8493)RCA 9.98 | JERMAINE JACKSON | 189 | 11 |
| 196 | **RAGING SLAB** (RCA 9680)RCA 8.98 | RAGING SLAB | 185 | 15 |
| 197 | **THE MIND IS A TERRIBLE THING TO TASTE** (Sire/Warner Bros. 26004)WEA 8.98 | MINISTRY | 193 | 12 |
| 198 | **DECEMBER** (Windham Hill/A&M WH 1025)RCA 8.98 | GEORGE WINSTON | 188 | 9 |
| 199 | **REI-MOMO** (Sire 1-25990)WEA 8.98 | DAVID BYRNE | 190 | 17 |
| 200 | **DANGER DANGER** (Imagine/E.P.A. FZ 44342)CBS | DANGER DANGER | 191 | 25 |

## ALPHABETIZED TOP 200 ALBUMS (BY ARTIST)


2 Live Crew / 27
7 Seconds / 147
Abdul, Paula / 1
Aerosmith / 9
After 7 / 172
Alarm / 190
Anderson, Lorie / 182
Animal Logic / 135
B 52's / 2
Babyface / 14
Babylon A.D. / 114
8ad English / 53
8ang Tango / 162
Base, Rob / 163
Base, Rob (New) / 60
8eck, Jeff / 177
8elle Regina / 84
Benetar, Pat / 180
8ig Daddy Kane / 126
Biz Markie / 90
Black, Clint / 113
Blue Magic / 170
8onham / 51
8olton, Micheal / 16
Bon Jovi / 105
8ntny Fox / 94
8rown, Bobby / 74
Brown, Bobby(Dance) / 10
Bush, Kate / 58
By All Means / 179
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# POP REVIEWS

## ■ Singles

**❑ MADONNA: "Keep It Together" (Sire/Warner Bros. 9 21427-0)**

Shep Pettibone, DJ Mark "the 45 King," and frequent Madonna collaborator, Stephen Bray, drape the erstwhile boy-toy in the latest drag: the silky grooves of Soul II Soul, and, none too surprisingly, she wears it well. "Together," a funky tribute to Sly Stone from the *Like a Prayer* album, sparkles in its new incarnation. The DJ Mark remix, featuring harder beats than the Pettibone revamping, also samples from "Into the Groove," "True Blue" and other Madonna hits. Look for this one to do serious damage on the charts. (**Ernest Hardy**)

**❑ MAROON: *"I Ain't Runnin for Pope" b/w "Let the Music Take You Higher"* (ARB Recordings)**

Though "Pope" is the A-side, the funkier "'Music," yet another tribute to Sly Stone (both in title and its "Music Has No Color—Extended Version") is the highlight. Sounding like the Red Hot Chili Peppers if they streamlined their sound to highlight rap, Maroon have style and attitude to spare. The vocals are mixed in kind of low, so you're forced to listen to this real loud. An extremely promising new duo who merit future attention. (**EH**)

## ■ Albums

**❑ VARIOUS ARTISTS: *Every Band Has a Shonen Knife Who Loves Them* (GIANT 6036-1)**

A recent survey showed that 67% of the Americans surveyed welcomed Japanese investment, while 25% still distrusted or disliked them. Between anti-Nippon hostility leftover from World War II and the embarrassment of Japan's recent ascendency to economic domination, people just aren't willing to open their hearts to Eastern ways. Those are obviously the people who have not heard Japan's latest export, Shonen Knife.

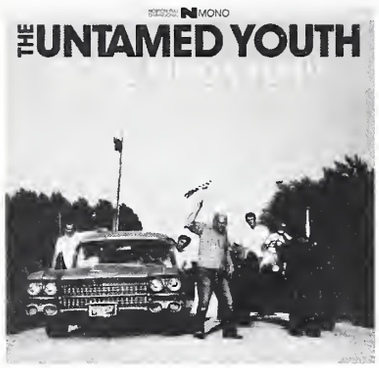
Like it or not, the Japanese have a knack for taking an idea, refining it, and then selling it back to the us. Nonetheless, I never imagined that they would regenerate the Shaggs, that talentless female trio who gave us *The Philosophy of the World* back in 1969. Sure, the Shaggs were god-awful, but their originality and enthusiasm were nothing short of endearing. The same goes for Shonen Knife, whose three-chord, minimalist approach has made them the aural equivalent of a McTeriyaki Burger.

This compilation provides another U-turn in trade relations, for all of the songs are Shonen Knife covers by a potpourri of college/alternative types. Joining in on the fun are Big Dipper, Three O'Clock, Sonic Youth, Redd Kross and many more. If this were a perfect world, *Every Band Has a Shonen Knife Who Loves Them* would be a bigger hit than anything Sadahara Oh ever corked out of the park. (**Robb Moore**)

**❑ JULIA FORDHAM: *Porcelain* (Virgin Records 91325-1)**

Julia Fordham has been derisively labeled, somewhat unfairly, a "New Age Goddess." It's true that her oh-so-tasteful, somewhat conservative production style can come across as cold or sterile, but when coupled with her confessional, private lyrics, the effect, especially on *Porcelain*, is that you see the cracks in the ice, the flaws in the crystal—which is the whole point. If yuppies embrace her, choosing to glide along the surface and ignore the undercurrents, it's foolish to blame Fordham. She does have a tendency to be too clever or far-reaching in her lyrics, as in the toe-tapping "Genius," where a witty lament on a problematic relationship is disrupted by the non-metaphorical injection of world politics—Fordham issuing forth "Save the South American Rain Forests" sentiments that fly in from out of left field and grind the song to a halt. But she can also create songs of great beauty and insight, as in the aching "Girlfriend."

*Porcelain* probably won't change the minds of detractors, but Fordham's growth as a songwriter, her perspective and eye for detail, will reward old fans, if not gain new ones. (**EH**)




**❑ THE UNTAMED YOUTH: *Some Kinda Fun* (Norton #207)**

Even though the Southern California surf era is 2,000 miles and 28 years away from Columbia, Missouri, you'd never know it by listening to the Untamed Youth. On *Some Kinda Fun*, they gleefully recreate every nuance of the period without sounding one bit like retrospective schmucks.

The Youth pay homage to all of the traditional adolescent phenomena, like girls and hot rods, while adding a twist or two of their own, like Pabst Blue Ribbon beer. With the production help of ex-Dictator Adny Shernoff, they remain faithful to the mix found on classic garage band 45s from the mid '60s; even though they stay within the traditional surf parameters of reverb guitars and Farfisa organs, their playing is so top notch that it never sounds stale (it helps that guitarist Derek Dickerson is a modern-day Dick Dale). The choice of material is done *a la* Flamin' Groovies: half obscure covers, half originals. The fact that you can't differentiate between the two is a testament of the Untamed Youth's ability to recreate the surf sound. If you're hip to the "teenage action sound" of yesteryear, then get ready for *Some Kinda Fun*. (**RM**)

**❑ CHRIS CACAVAS AND JUNKYARD LOVE: *Junkyard Love* (Heyday #006)**

As a member of Green on Red, Chris Cacavas stood night after night behind a keyboard, fleshing out their dusty tales of Americana. Even though his contributions helped make them one of the premiere roots rock and roll bands, one spin of *Junkyard Love* will have you lamenting the fact that his songwriting abilities have been on hold for so long. Like most of the artists on the San Francisco-based Heyday label, Cacavas has listened to his Neil Young records more than once. This is especially evident in the despair of "Wrecking Yard" and the acoustic "Jukebox Lullabye." His voice is strong and melodic, and you'd be hard-pressed to find a better back-up band: John Thoman (Rain Parade) on lead guitar, bassist Mark Walton (Dream Syndicate), and Keith Mitchell (Opal) on drums. With Steve Wynn in the producer's chair, Cacavas has carved out an achingly brilliant folk/rock LP, and one of the best debuts of the year. Let's just hope that he is sitting on a whole cache of songs this good. (**RM**)

**❑ BIG DRILL CAR: *Album Type Thing* (Cruz #008)**

With two ex-MIA members in the band, Big Drill Car fits quite nicely into the Southern California popcore genre etched out by the Descendents and Social Distortion. Vocalist Frank Daly has a great knack for melody, and keeps the songs hummable even when the band is rocking hard. Mark Arnold's guitar riffs have a definite metal tinge, but never wander into

*(continued on page 20)*

# TOP 100 SINGLES

The grey shading represents a bullet, indicating strong upward movement.

February 17, 1990

#1 Single: Paula Abdul

#1 Debut: Cher #69

To Watch: Alannah Myles #32

| | | | Total Weeks ▼ | Last Week ▼ |
|---|---|---|---|---|
| 01 | OPPOSITES ATTRACT (Virgin 7-99168) | Paula Abdul | 1 | 9 |
| 2 | TWO TO MAKE IT RIGHT (Vendetta 1464/A&M) | Seduction | 4 | 14 |
| 3 | JANIE'S GOT A GUN (Geffen 22727) | Aerosmith | 5 | 13 |
| 4 | HOW I AM SUPPOSED TO LIVE WITHOUT YOU (Columbia 38-73017) | Michael Bolton | 2 | 17 |
| 5 | DANGEROUS (EMI 50233) | Roxette | 13 | 10 |
| 6 | WHAT KIND OF MAN WOULD I BE (Reprise 4/7-22741) | Chicago | 12 | 12 |
| 7 | I REMEMBER YOU (Atlantic 7-88886) | Skid Row | 7 | 13 |
| 8 | PEACE IN OUR TIME (Columbia 38-68996) | Eddie Money | 11 | 12 |
| 9 | TELL ME WHY (Arista 9916) | Expose | 14 | 11 |
| 10 | DOWNTOWN TRAIN (Warner Bros. 7-22685) | Rod Stewart | 3 | 13 |
| 11 | ALL OR NOTHING (Arista 9923) | Milli Vanilli | 17 | 8 |
| 12 | WE CAN'T GO WRONG (Capitol 44498) | Cover Girls | 16 | 11 |
| 13 | ESCAPADE (A&M 1490) | Janet Jackson | 20 | 5 |
| 14 | HERE WE ARE (Epic 34T-73084) | Gloria Estefan | 19 | 10 |
| 15 | TENDER LOVER (Solar 4-74003) | Babyface | 15 | 13 |
| 16 | ROAM (Reprise/Warner Bros. 4/7-22667) | B52's | 21 | 9 |
| 17 | FREE FALLIN' (MCA AC-53728) | Tom Petty | 6 | 16 |
| 18 | PRICE OF LOVE (Epic 34-73094) | Bad English | 24 | 9 |
| 19 | PUMP UP THE JAM (SBK 07311) | Technotronic (featuring Felly) | 9 | 17 |
| 20 | NO MORE LIES (Atco Ruthless 7-99169) | Michel'le | 26 | 11 |
| 21 | I GO TO EXTREMES (Columbia 38-73091) | Billy Joel | 27 | 5 |
| 22 | C'MON & GET MY LOVE (Polydor FFRR 886) | D-Mob Introducing Cathy Dennis | 30 | 8 |
| 23 | TOO LATE TO SAY GOODBYE (EMI 90380) | Richard Marx | 34 | 5 |
| 24 | LOVE SONG (Geffen 7-22856) | Tesla | 18 | 18 |
| 25 | JUST BETWEEN YOU AND ME (Atlantic 88781) | Lou Gramm | 8 | 17 |
| 26 | EVERYTHING (MCA 53714) | Jody Watley | 10 | 18 |
| 27 | WAS IT NOTHING AT ALL (A & M 1451) | Michael Damian | 23 | 13 |
| 28 | WHEN THE NIGHT COMES (Capitol 44437) | Joe Cocker | 28 | 16 |
| 29 | HERE AND NOW (Epic 34-73029) | Luther Vandross | 35 | 5 |
| 30 | ANOTHER DAY IN PARADISE (Atlantic 7-88774) | Phil Collins | 22 | 16 |
| 31 | SOMETIMES SHE CRIES (Columbia 38-73095) | Warrant | 39 | 10 |
| 32 | BLACK VELVET (Atlantic 4-88742) | Allanah Myles | 43 | 8 |
| 33 | NO MYTH (RCA 9111) | Michael Penn | 40 | 5 |
| 34 | LOVE WILL LEAD YOU BACK (Arista AS1-9938) | Taylor Dayne | 41 | 4 |
| 35 | KICKSTART MY HEART (Elektra 7-69248) | Motley Crue | 31 | 12 |
| 36 | I'LL BE GOOD TO YOU (Qwest/Warner Bros. 22697) | Quincy Jones | 33 | 14 |
| 37 | SWING THE MOOD (Atco 7-99140) | Jive Bunny And The Mastermixers | 36 | 14 |
| 38 | DON'T KNOW MUCH (Elektra 7-69261) | Linda Rondstadt with Aaron Neville | 29 | 21 |
| 39 | WOMAN IN CHAINS (Fontana/Polygram 8762487) | Tears For Fears | 32 | 11 |
| 40 | THE DEEPER THE LOVE (Geffen 19951) | Whitesnake | 46 | 5 |
| 41 | RHYTHM NATION (A&M 1455) | Janet Jackson | 25 | 15 |
| 42 | WITH EVERY BEAT OF MY HEART (Arista AS1-9895) | Taylor Dayne | 38 | 18 |
| 43 | PERSONAL JESUS (Sire/Reprise 21328) | Depeche Mode | 44 | 10 |
| 44 | ANYTHING I WANT (Chrysalis 23444) | Kevin Paige | 49 | 4 |
| 45 | JUST A FRIEND (Cold Chillin'/Warner Bros. 7-22784) | Biz Markie | 51 | 4 |
| 46 | SACRIFICE (MCA 53750) | Elton John | 53 | 4 |
| 47 | KEEP IT TOGETHER (Sire 7-19986) | Madonna | 59 | 3 |
| 48 | BACK TO LIFE (Virgin 7-99171) | Soul II Soul | 37 | 20 |
| 49 | FOREVER (Mercury/PolyGram 876 716) | Kiss | 61 | 3 |
| 50 | SUMMER RAIN (MCA 53783) | Belinda Carlisle | 60 | 5 |
| 51 | GET UP! (BEFORE THE NIGHT IS OVER) (SBK 07315) | Technotronic | 65 | 3 |
| 52 | A GIRL LIKE YOU (Enigma 44480) | The Smithereens | 56 | 9 |
| 53 | ALL MY LIFE (Elektra ED5440) | Linda Rondstadt | 71 | 4 |
| 54 | WE DIDN'T START THE FIRE (Columbia CSK 73021) | Billy Joel | 45 | 19 |
| 55 | I WISH IT WOULD RAIN DOWN (Atlantic 7-88738) | Phil Collins | 72 | 2 |
| 56 | ALL AROUND THE WORLD (Arista 8554) | Lisa Stansfield | 73 | 3 |
| 57 | HOUSE OF FIRE (Epic 34-73085) | Alice Cooper | 62 | 4 |
| 58 | WHOLE WIDE WORLD (RCA 9098) | A'me Loraln | 64 | 4 |
| 59 | DIRTY DEEDS (Epic 45473) | Joan Jett | 67 | 4 |
| 60 | PRINCIPAL'S OFFICE (Delicious Vinyl/Island 7-99137) | Young MC | 47 | 12 |
| 61 | BLAME IT ON THE RAIN (Arista 1-9904) | Milli Vanilli | 48 | 19 |
| 62 | I WILL SURVIVE (FROM "SHE DEVIL") (Mercury 876 369-4) | Sa-fire | 52 | 9 |
| 63 | LOVE ME FOR LIFE (LRG 84006) | Stevie B | 70 | 2 |
| 64 | REAL LOVE (Atlantic 7-88816) | Skyy | 75 | 4 |
| 65 | JUST LIKE JESSE JAMES (Geffen 7-22844) | Cher | 42 | 18 |
| 66 | ALL NITE (Vintertainment/Elektra 7-69260) | Entouch Featuring Keith Sweat | 69 | 4 |
| 67 | NEVER 2 MUCH OF U (4th & B'Way/Island 7495) | Dino | 58 | 5 |
| 68 | ALMOST HEAR YOU SIGH (Columbia 38-73093) | Rolling Stones | 78 | 2 |
| 69 | HEART OF STONE (Geffen 4-19953) | Cher | DEBUT | |
| 70 | WALK ON BY (Next Plateau 327) | Sybil | 79 | 3 |
| 71 | I WANNA BE RICH (Solar 74005) | Calloway | 81 | 2 |
| 72 | I'LL BE YOUR EVERYTHING (Sire/WB 38-73095) | Tommy Page | DEBUT | |
| 73 | THAT'S WHAT I LIKE (Music Factory/Atco 7-99122) | Jive Bunny & the Mixmasters | 82 | 2 |
| 74 | LOVE SHACK (Reprise 7-22817) | B-52's | 55 | 26 |
| 75 | IF U WERE MINE (Enigma 75051) | U-Krew | 83 | 3 |
| 76 | DON'T WANT TO FALL IN LOVE (Warner Bros. 21476) | Jane Child | 87 | 2 |
| 77 | ELECTRIC BOOGIE (Mango 126/Island) | Marcia Griffiths | 54 | 10 |
| 78 | BLUE SKY MINE (Columbia 38T-73250) ) | Midnight Oil | DEBUT | |
| 79 | YOU'RE THE ONLY WOMAN (Vendetta/A&M 1447) | The Brat Pack | 89 | 2 |
| 80 | TO KNOW SOMEONE DEEPLY IS TO LOVE SOMEONE SOFTLY (Columbia CSK 73217) | Terrence Trent D'Arby | 80 | 4 |
| 81 | GOING HOME (Arista AS1-9913) | Kenny G | 57 | 9 |
| 82 | THIS ONE'S FOR THE CHILDREN (Columbia 38-73064) | New Kids On The Block | 50 | 14 |
| 83 | WOULDN'T CHANGE A THING (Geffen 22794) | Kylie Minogue | 84 | 3 |
| 84 | 1-2-3 (Columbia 38-73987) | The Chimes | 86 | 2 |
| 85 | GOT TO GET (Arista AD1-9932) | Leila K. With Rob 'N Raz | DEBUT | |
| 86 | YOU'RE THE VOICE (RCA 9086-4-RS) | John Farnham | DEBUT | |
| 87 | I'M NOT SATISFIED (IRS/MCA 44473) | Fine Young Cannibal | DEBUT | |
| 88 | LET LOVE RULE (Virgin 7-99166) | Lenny Kravitz | 85 | 3 |
| 89 | THERE'S A PARTY GOING ON (Cutting 228) | Yvonne | 90 | 3 |
| 90 | FLY HIGH MICHELLE (Atco 7-99135) | Enuff Z' Nuff | 91 | 3 |
| 91 | THE WAY THAT YOU LOVE ME (Virgin 7-99982) | Paula Abdul | 68 | 22 |
| 92 | BROTHER DON'T YOU WALK AWAY (Columbia 876 070-7) | HOOTERS | DEBUT | |
| 93 | IF YOU LEAVE ME NOW (LMR 77000) | Jaya | DEBUT | |
| 94 | DON'T MAKE ME OVER (Next Plateau 325) | Sybil | 76 | 19 |
| 95 | WILD WOMEN DO (EMI 4JM-50275) | Natalie Cole | DEBUT | |
| 96 | WAIT FOR YOU (WTG 31-73034) | Bonham | 63 | 5 |
| 97 | DON'T CLOSE YOUR EYES (Atlantic 7-88902) | Kix | 66 | 20 |
| 98 | WHEN I SEE YOU SMILE (Epic 34-69082) | Bad English | 77 | 22 |
| 99 | EVERYTHING YOU DO (YOU'RE SEXING ME) (Atlantic 7-88823) | Fiona (Duet with Kip Winger) | 92 | 9 |
| 100 | FOOL FOR YOUR LOVING (Geffen 4-22715 ) | Whitesnake | 100 | 16 |

# Faith No More

*(continued from page 7)*

With Mosely gone, it was time to find a replacement. The search didn't last long. A kid named Mike Patton, with a powerful, schizophrenic voice and way too much energy, fit the bill perfectly. "He came to one of our gigs, a long time ago," Martin says. "He gave us a tape [of Mr. Bungle, the Bay Area funk band he fronted]. We liked it, called him up. That was it. We auditioned a few other guys just to see what we were looking at, and that was it. I think we auditioned a total of six people."

This time out, the personalities and backgrounds of the band members, diverse as they are (and they *are*), have taken a backseat to the music, which is in its own way as varied. *The Real Thing* incorporates everything from huge polyrhythms on songs like the title track to classic metal guitar lines intermingled with raps to the seductive, torchy piano on the twisted "Edge of the World." Patton's lyrics vary from the clear-eyed "Falling to Pieces" to the vaguely metaphysical "Real Thing" to the I've-Read-Too-Many-Anne-Rice-Novels sensibility of "Surprise! You're Dead!" It's impossible to say one song is better than another, because there aren't enough similarities to make comparisons valid. The album is endlessly fascinating and entirely shrewd.

Not everyone, however, is happy with positive change, stability and the end result of both. It just doesn't make good copy. "Some people are comparing us to new Coke," Gould says, "versus Classic Coke. They say the band is something like that. With the self-destruction gone... To them, that was pretty much the whole band."

New Coke, Classic Coke. Again, who cares? Pardon the pun, but it's still the real thing. That's all that matters. ❍

# Thompson Twins

*(continued from page 8)*

Harry's release and "Salvador Dali's Car" on the Twins' own—to actor Harry Dean Stanton. Bailey admits he's a big fan.

"We met Harry Dean at a Ry Cooder concert in London," laughs Bailey. "He was a guest vocalist, and we're big fans of Harry Dean's. We went along to the concert mainly because we wanted to see him. We got to talking to him and it emerged that one of his guilty secrets is that he's wanted to be in a band all his life. We said, 'Not only that, but you should be in song.' So he appears in Debbie's song and one of ours as well."

The appreciation of Stanton, whose cult following grows with each offbeat character he plays, makes sense when you listen to the Twins' entire album. It has a chaotic feel, the emerging theme of a world out of control, with the faintest glimmer of hope underneath it all.

"Yeah, chaos," agrees Bailey. "We're examining certain motives, certain bizarre aspects of behavior, in a documentary sense. We're saying, 'Look at this—isn't it weird.' Not that we're applauding or criticizing. All those trashy elements that we're looking at...you can't help but be fascinated by some and repulsed by others. That's the gig—to stay with it, look harder and bring out whatever you can find."

Though Bailey presents a somewhat harsh critique of modern society, he is reluctant to step up to any podiums or wave any flags. He prefers a more subtle approach to politics.

"We're not trying to get votes for anyone," he insists. "We're trying to illuminate certain aspects of human nature and behavior. Whenever anyone says how they feel about something like that, it's politics. The problem is that most people don't get the respect they deserve for the comments they make."

Being in the music industry, with access to the media and exposure all over the world, affords Bailey a certain amount of respect, or at least attention, not given the average person. Because he feels a responsibility to use his position intelligently, he not only resists preaching in his lyrics, but also the superficial "rebellion" that many feel is inherent in the job.

"[Rebellion] comes out in all sorts of ways, the music and content of the songs, the way you work, the way you present yourself visually...all those things," Bailey says. "It's not just about wearing a leather jacket and being a punk. At the point at which you've got a letter jacket with 'Anarchy' written on it, but you're only doing it because it looks good, then it doesn't mean anything. It's the attitude and reason behind it that matters.

"For us, the feel of those attitudes has changed, so the equivalent of that for us nowadays is our album cover with Alannah wearing a mustache. That, to her, is rebellion in just the same way as wearing 'Anarchy.' It's the unexpected, something that's jarring or provocative. That's what's important." ❍

# POP REVIEWS

*(continued from page 18)*

the territory of "moronic excess." *Album Type Thing* straddles the line between college radio power pop and AOR metal, and somehow manages to outface everyone on both sides of the fence. Recommended. **(RM)**

❑ **TAMIKA PATTON: *#1***
**(Orpheus Records D4-75613)**

Joining the already rich field of talented, new R&B women singers, Patton, based on this effort, faces only one dilemma—how to pull away from the pack and be noticed. She has a strong, solid voice, though nothing unique enough at this point to set her apart or mark an identifiable style. She clocks in with two seemingly obligatory covers: Billie Holiday ("God Bless the Child") and '60s soul/Motown (the Tammi Terrell/Marvin Gaye duet "Your Precious Love," with Eric Gable handling Gaye's role). She handles the covers admirably, though this territory has already been thoroughly covered. Patton is undoubtedly talented, but it remains to be seen if that will be enough. **(EH)**

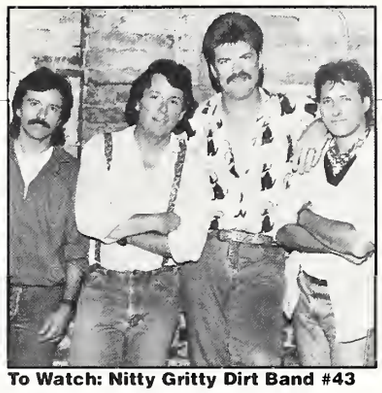
# COUNTRY SINGLES

The grey shading represents a bullet, indicating strong upward movement.

**February 17, 1990**

**#1 Single: Restless Heart**

**#1 Debut: Shenandoah #45**



**To Watch: Nitty Gritty Dirt Band #43**

| | | | Total Weeks ▼ / Last Week ▼ | |
|---|---|---|---|---|
| 1 | FAST MOVIN' TRAIN (RCA 9115-7-RAA) | Restless Heart | 3 | 9 |
| 2 | SOUTHERN STAR (RCA 9083-7-RAA) | Alabama | 1 | 10 |
| 3 | OVERNIGHT SUCCESS (MCA MCA-53755) | George Strait | 10 | 11 |
| 4 | HEARTBREAK HURRICANE (Epic 3473078) | Ricky Skaggs | 16 | 9 |
| 5 | STATUE OF A FOOL (Columbia 38-73077) | Ricky Van Shelton | 5 | 12 |
| 6 | LITTLE GIRL (MCA MCA-53763) | Reba McEntire | 11 | 5 |
| 7 | ONE MAN WOMAN (Curb/RCA 9077-RAA) | The Judds | 7 | 12 |
| 8 | WHERE'VE YOU BEEN (Mercury/PolyGram 876-262-7) | Kathy Mattea | 8 | 12 |
| 9 | NO MATTER HOW HIGH (MCA MCA-53757) | Oak Ridge Boys | 13 | 8 |
| 10 | ON SECOND THOUGHT (Universal ULV-66025) | Eddie Rabbitt | 14 | 10 |
| 11 | MY ARMS STAY OPEN ALL NIGHT (Capitol 79810 | Tanya Tucker | 2 | 16 |
| 12 | CHAINS (MCA MCA-53764) | Patty Loveless | 18 | 5 |
| 13 | I CAN'T TURN THE TIDE (RCA 90767-RAA) | Baillie & The Boys | 4 | 15 |
| 14 | QUITTIN' TIME (Columbia 38-73202) | Mary-Chapin Carpenter | 25 | 5 |
| 15 | TIME'S UP (Warner Bros. 7-22714-A) | Southern Pacific & Carlene Carter | 17 | 10 |
| 16 | SEEIN' MY FATHER IN ME (RCA 9116-7-RAA) | Paul Overstreet | 21 | 5 |
| 17 | KEEP IT IN THE MIDDLE OF THE ROAD (Arista AS1-9911) | Exile | 24 | 8 |
| 18 | IF YOU WANT TO BE MY WOMAN (Epic 34-73076) | Merle Haggard | 22 | 11 |
| 19 | LEAVE IT ALONE (Warner Bros. 7-22773-A) | The Foresters | 20 | 12 |
| 20 | WHO'S GONNA KNOW (MCA MCA-53759) | Conway Twitty | 28 | 8 |
| 21 | SOONER OR LATER (Universal UVL-66029) | Eddy Raven | 30 | 8 |
| 22 | NOT COUNTING YOU (Capitol 44492) | Garth Brooks | 33 | 5 |
| 23 | WHEN I COULD COME HOME TO YOU (MCA 53738) | Steve Wariner | 6 | 17 |
| 24 | FIVE MINUTES (RCA 9118-7-RAA) | Lorrie Morgan | 32 | 3 |
| 25 | THE GREAT DIVIDE (Warner Bros. 7-22751-A) | Gene Watson | 27 | 12 |
| 26 | IT AIN'T NOTHING (RCA 9059-7-RAA) | Keith Whitley | 9 | 17 |
| 27 | JUST AS LONG AS I HAVE YOU (RCA 9119-7-RAA) | Don Williams | 37 | 3 |
| 28 | MANY A LONG AND LONESOME HIGHWAY (Columbia 38-73042) | Rodney Crowell | 12 | 16 |
| 29 | THIS HEART (Columbia 3873213) | Sweethearts Of The Rodeo | 38 | 4 |
| 30 | HARD ROCK BOTTOM (Warner Bros. 7-19935-A) | Randy Travis | 40 | 2 |
| 31 | NOBODY'S HOME (RCA 9078-7-RAA) | Clint Black | 15 | 14 |
| 32 | HERE IN THE REAL WORLD (Arista AS1-9922) | Alan Jackson | 42 | 4 |
| 33 | EVERYBODY WANTS TO BE HANK WILLIAMS (Mercury 876-426-7) | Larry Boone | 43 | 3 |
| 34 | IN MY EYES (MCA 53727) | Lionel Cartwright | 19 | 15 |
| 35 | GO DOWN SWINGIN' (Universal UVL-66033) | Wild Rose | 50 | 5 |
| 36 | TIME FOR ME TO FLY (Columbia 38-73226) | Dolly Parton | 48 | 3 |
| 37 | RIGHT IN THE WRONG DIRECTION (Columbia 38-73221) | Vern Gosdin | 46 | 2 |
| 38 | START ALL OVER AGAIN (MCA/Curb MCA-53746) | Desert Rose Band | 23 | 14 |
| 39 | IT'S YOU AGAIN (MCA 53732) | Skip Ewing | 26 | 19 |
| 40 | OKLAHOMA SWING (MCA MCA-53780) | Vince Gill w/Reba | 44 | 4 |
| 41 | STRANGER THINGS HAVE HAPPENED (RCA 9120-7-RAA) | Ronnie Milsap | 63 | 2 |
| 42 | THAT JUST ABOUT DOES IT (Columbia 38-69084) | Vern Gosdin | 29 | 19 |
| 43 | ONE STEP OVER THE LINE (MCA MCA-53795) | Nitty Gritty Dirt Band | 74 | 3 |
| 44 | MORNING TRAIN (Tra-Star TS-1236) | Patsy Cole | 47 | 9 |
| 45 | SEE IF I CARE (Columbia 3873237) | Shenandoah | DEBUT | |
| 46 | AIN'T NOBODY'S BUSINESS (Warner Bros. 7-19957-A) | Hank Williams Jr. | 51 | 2 |
| 47 | WHO'S LONELY NOW (Warner Bros. 7-22779-A) | Highway 101 | 31 | 17 |
| 48 | WITHOUT YOU (Oak 1074) | Carlette | 52 | 4 |
| 49 | MAYBE (Reprise 5-3904) | Kenny Rogers Duet w/Holly Dunn | 55 | 4 |
| 50 | SOMETHING WITH A RING TO IT (MCA 53778) | Mark Collie | DEBUT | |
| 51 | ROUTE 66 (Warner Bros. 7-22666-A) | Michael Martin Murphy | 53 | 5 |
| 52 | HE KEEPS CRYING (OVER YOU) (Hat Kat Kountry HKK-11689-A) | Charlie Louvin | 57 | 5 |
| 53 | LOVE ON ARRIVAL (Capitol 44435) | Dan Seals | DEBUT | |
| 54 | COME ON MR. LONELY (Stop Hunger SHR-SWHN 1101) | Sweeter Than Honey | 56 | 5 |
| 55 | DON'T GET ME STARTED (16th Ave. PB-70436) | John Conlee | 59 | 3 |
| 56 | DOWN FOR THE LAST TIME (Carter Country 1206) | Keystone | 60 | 4 |
| 57 | DID IT FOR LOVE (Capitol 44483) | Sawyer Brown | DEBUT | |
| 58 | HAVE IT YOUR WAY (Ridgewood R-3009-A) | Brittany | 61 | 5 |
| 59 | WHY SHOULD I (Columbia 3873216) | O'Kanes | 64 | 4 |
| 60 | WALKIN', TALKIN', CRYIN', BARELY BEATIN' BROKEN HEART (Warner Bros. 7-19968) @1 = | Highway 101 | DEBUT | |
| 61 | LONG WAY BACK HOME (Brykas BRY-1001) | Sonny Martin | 66 | 4 |
| 62 | OUT OF YOUR SHOES (RCA 9016-7-RAA) | Lorrie Morgan | 34 | 22 |
| 63 | A BOTTLE OF WINE AND PATSY CLINE (MCA MCA-53762) | Marsha Thornton | 67 | 3 |
| 64 | BEFORE THE BED GETS COLD (Evergreen EV-1111-A) | Holly Lipton | 69 | 3 |
| 65 | IF I'M GONNA FALL (Sing Me SM-45-47A) | Lorie Ann | 70 | 2 |
| 66 | HOLDIN' A GOOD HAND (Gallery II G-2040) | Jimmy Williams | 71 | 3 |
| 67 | GHOST TOWN (Columbia 3873096) | Zaca Creek | 35 | 8 |
| 68 | TOSSIN' AND TURNIN' (Ridgewood R-3010-A) | Stacy | 73 | 3 |
| 69 | LESSONS OF LOVE (SOR SOR-411A) | Jerry Lansdowne | 75 | 2 |
| 70 | SILVER STALLION (Columbia 3873233) | The Highwaymen | DEBUT | |
| 71 | A WOMAN IN LOVE (RCA-9027-7-R) | Ronnie Milsap | 36 | 20 |
| 72 | BACK WHERE I COOE FROM (Warner Bros. 7-22662) | Mac McAnally | 80 | 3 |
| 73 | YOU WOULDN'T KNOW LOVE (IF IT LOOKED YOU IN THE EYE) (Capitol PB-44494) | Barbara Mandrell | 77 | 3 |
| 74 | DUMAS WALKER (Mercury/PolyGram 876536-7) | The Kentucky HeadHunters | DEBUT | |
| 75 | GHOST RIDERS IN THE SKY (Badger BG-200A) | Jack Patton | 83 | 2 |
| 76 | THE RIDE (Tra-Star TS-1231-A) | Heath Locklear | DEBUT | |
| 77 | WHAT PART OF NO DON'T YOU UNDERSTAND (Door Knob DK-90339) | Andi & The Brown Sisters | 85 | 2 |
| 78 | HALF STAFF (A.V.R. AVR-17A) | Rolf Petry | 78 | 3 |
| 79 | SUKIYAKI (Badger BG-201AA) | Hank Sasaki | DEBUT | |
| 80 | CROCODILE TEARS (Arista AS1-9912) | Lee Roy Parnell | 87 | 2 |
| 81 | GONE (Overton Lee OLR/45-137) | Marcy Carr | 81 | 3 |
| 82 | LOVE CRAZY (TM U-26297MA) | Audrey Honeycut | 89 | 2 |
| 83 | WHEN ITS GONE (Universal UVL-66023) | Nitty Gritty Dirt Band | 39 | 17 |
| 84 | GOD'S COUNTRY (Sound Waves SW-4834-NSD) | New Beginnings Band | DEBUT | |
| 85 | THERE GOES MY HEART AGAIN (Warner Bros. 7-22796-A) | Holly Dunn | 41 | 19 |
| 86 | WHERE THERE'S A MEMORY (Round Robin RR-1884) | Harlan Helgeson | DEBUT | |
| 87 | SHE'S GONE GONE GONE (Universal UVL-66024) | Glenn Campbell | 45 | 20 |
| 88 | WHAT STILL LIVES IN MY MIND (NSD NSD-265) | Todd Dunford | 91 | 2 |
| 89 | JOHN DEERE LETTER (Hilltop HT-127A) | Curley Surles | | |
| 90 | JESUS AND THE JUNKIE (OL OLR-136) | Beau Dean | 95 | 2 |
| 91 | THE LONELY SIDE OF LOVE (MCA-53702) | Patty Loveless | 49 | 22 |
| 92 | TELL ME WHY (Curb CRB-10568) | Jann Browne | 54 | 12 |
| 93 | HE'S ALIVE (Columbia 3873200) | Dolly Parton | 58 | 9 |
| 94 | LICENSE TO STEAL (Tra-Star TS-1234) | Rebecca Holden | 62 | 11 |
| 95 | SIMPLE MAN (Epic 34-73030) | Charlie Daniels | 65 | 18 |
| 96 | THERE YOU ARE (Columbia 38-73015) | Willie Nelson | 68 | 19 |
| 97 | TWO DOZEN ROSES (Columbia 38-69061) | Shenandoah | 72 | 21 |
| 98 | THE CENTER OF MY UNIVERSE (MCA MCA-53719) | The Bellamy Brothers | 76 | 13 |
| 99 | I'VE BEEN LOVED BY THE BEST (RCA 9017-7-RAA) | Don Williams | 79 | 22 |
| 100 | I REFALL IN LOVE (SOA SOA-011) | Lariat | 82 | 12 |

# Marty Robbins, and Then There's Ronny: Labor of Love on a Two-Way Street

BY KIMMY WIX

WHEN WE HEAR THE NAME "ROBBINS," we first think of an all-time legend—the late Marty Robbins. Then there's Ronny Robbins—the legend's son. Both these men have devoted most of their lives to the world of music, but such a devotion often travels in different directions and results in equally successful, yet different, careers and lifestyles.

**Ronny Robbins**

The late Marty Robbins proved without a doubt to be one of music's most outstanding performers. His 30-year career included 18 #1 hits, a treasure of albums, various movies and an unlimited number of honors and awards. Although his list of accomplishments seems to go on forever, what is most remembered was Marty Robbins' undying love for his career and the fans who made it a successful one. The year 1982 not only marks his death, but it also marks a time when fond memories began to grow and enrich.

Then there is Ronny. Having the opportunity to grow up alongside one of America's beloved musical heroes, and actually performing with him, has definitely played a significant part in his career. However, Ronny Robbins has gone beyond just carrying his legendary father's name. He too, has gained prominent recognition as an entertainer. Shortly after the tragic loss of his father, he announced he would attempt to employ the Marty Robbins band. Together, they set out to take the authentic "Robbins sound" back on the road. Eventually, Robbins signed with Columbia Records, was voted *Music City News* TV Awards Show's "Star of Tomorrow" and completed a European tour.

Since then, Robbins has discovered that there's much more to the music industry than just performing and that he too can love the work he does, just as his father loved performing.

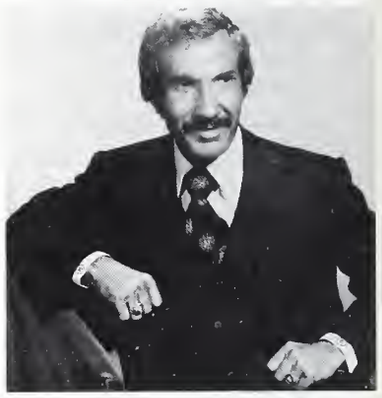
"I never really realized what exactly Daddy did," remembers Robbins. "When I was three or four years old, I just knew he had a guitar and that he sang. I thought that's what everyone's daddy did," he laughs. "We didn't have a TV set at that time, but Daddy had his own TV show. We always had to go over to the neighbors' to watch it. The first time I saw it, I just couldn't figure it out. We're talking about a TV with a cabinet that was probably four feet tall by four feet wide, with a screen of only about eight inches. All I could remember was going behind the set and trying to get the back off so I could get Daddy out of there."

Time has certainly changed Robbins's opinion of his dad and *today's* television technology. Instead of trying to rescue his dad from the TV set, he's now attempting to put him back *in* there, by way of home video.

In 1987, Robbins began building a four-part volume collection of his father on video tape. The late Robbins had produced and starred in a series of cowboy stories that he hoped to eventually sell to television. But he created the 12 shows in black and white. At that time (1965-1966), television began converting to all-color programs, which left the series high and dry.

The shows were seen only in two test markets, then shelved and forgotten—until Ronny Robbins discovered them in a Nashville bank vault. Since then, he's compiled four volumes featuring various segments from the musical cowboy shows, titled *The Drifter*. In addition to *The Drifter* volumes, Robbins has also produced the colorized *Marty Robbins—A Man and His Music* and a video package of Robbins performing a concert at the Grand Ole Opry House in 1980. Each video product is available exclusively through Marty Robbins Ent., 713 18th Ave. South, Nashville, Tennessee 37203. Shows may be ordered in either Beta or VHS format.

"I just have to look at the situation where I'm trying to keep Daddy's name out there, even though he does a pretty good job at that on his own," proclaims Robbins. "Even though he's gone, he won't be forgotten. We've really been fortunate that Daddy had the foresight to keep a lot of his old TV shows and a lot of his video material. With the home video market coming around the way it has, it's proven to be a real good source of entertainment for people. We've not done a lot of heavy advertising yet, but the response we've received from what little we've done has been phenomenal. I could take all the shows we've got and put them in their entirety and I could get probably 25 videos, but I want to be able to put together a package that I feel is giving the customer their money's worth. If they are Marty Robbins fans, they want to see Marty Robbins. They may not want to see an instrumental from the band. I've tried to put together a volume set of just the top-notch dynamite performances. I feel like that's what people would rather have, so that's what I want to give them."



**Marty Robbins**

Robbins says it's the *quality* of the video and the audio that make the packages so interesting. "I've got some shows that are 22 years old that look like they were shot yesterday," Robbins claims. "I'm excited that they're of that quality because being able to pass that on to his fans will give them something to treasure for years to come."

Although Robbins sometimes feels that his dad would have wanted him to continue his *own* performing and recording career, he considers the decision he's made to be the appropriate one for him, at least for now.

"I think he really wanted me to be in the music business, except more on the entertainment end of it," he admits. "Ya know, I gave that a real large percentage of my life and I'm *still* in that business, but just on a different end. I don't really miss that part of it that much now. I get a bigger kick out of having my little girl fall asleep on my chest at night. That's one thing I truly missed while I was growing up. Daddy was just gone so much. I realize that he didn't really have a choice, though, but I *do* have that choice. Number one is to stay home with my family and number two is to still be in a business that I really do enjoy."

There's Marty Robbins, and then there's Ronny—two men who have succeeded in discovering a distinct sense of love for what life has given them. Perhaps their love for life has thus far traveled down two separate streets, but if happiness is the reward, success has obviously been achieved.

"I don't know that I feel an obligation to do what I'm doing," Robbins ponders. "I guess one reason I do it is because it's just a labor of love." ❍

## CALENDAR OF EVENTS COMING UP:

THE NASHVILLE NETWORK WILL BE paying tribute to two legendary performers in early March through special feature programs about their lives.

Patsy Cline's five-year career was cut short in 1963 by a fatal airplane crash, but today her music remains popular throughout the world. TNN takes an intimate look at Patsy Cline's short but memorable career in a revealing special titled *The Real Patsy Cline*. The 60-minute documentary telecasts Monday, March 5, at 10:30 p.m., and repeat Friday, March 16, at 7:00 p.m. (all times Eastern). Cline's friends and family, including husband Charlie Dick, Loretta Lynn, Carl Perkins, Dottie West and producer Owen Bradley, take a look at Cline's personal life and her career, and recreate the events that led to her untimely death at the age of 30.

TNN will also present an intriguing look at the life of legendary Rick Nelson in a touching, original special, *Rick Nelson: It's All Right Now*. The 60-minute special will air exclusively on TNN on Saturday, March 10, at 9:00 p.m., and repeat Thursday, March 15, at 8:00 p.m. (all times Eastern). Packed with music and memories, *Rick Nelson: It's All Right Now* will include concert performances by Nelson and the Stone Canyon Band, television clips of young Ricky Nelson performing on *The Adventures of Ozzie and Harriet*, and will also include a 1977 interview in which Nelson talks candidly about his family, his insecurities with girls at an early age, his idols as a youth, his rise to stardom and his love of music.

## BACK IN TIME:

**FEBRUARY 11—Emmylou Harris receives a gold album for *Luxury Liner* (1981)**

**FEBRUARY 12—Happy Birthday to Moe Bandy (1944)**

**FEBRUARY 13—Sonny James' "You're the Only World I Know" holds the #1 position on the country charts for the fourth consecutive week (1965)**

**FEBRUARY 14—Happy Birthday to Razzy Bailey (1939) HAPPY VALENTINE'S DAY**

**FEBRUARY 15—Ricky Van Shelton releases his *Wild-Eyed Dream LP* (1987)**

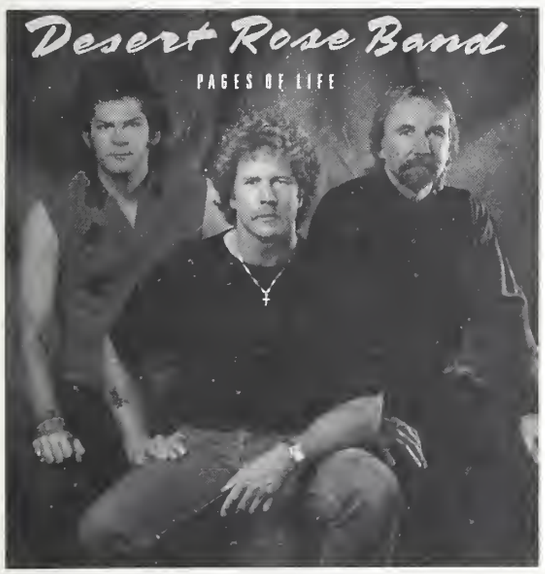
**FEBRUARY 16—Six months after they announced their marriage on August 22, 1968, George Jones and Tammy Wynette were actually married (1969)**

**FEBRUARY 17—Johnny Cash earns his first #1 hit with "Ballad of a Teenage Queen" (1958)**

# COUNTRY MUSIC

## ■ Album Releases

❑ **DESERT ROSE BAND:** *Pages of Life* **(MCA-42332)**




This is the strongest stuff yet from DRB. *Pages of Life* is truly a collection of songs about real life—songs to which we can *all* relate. There are thought-provoking tunes like "Darkness on the Playground" and "Everybody's Hero," heart-touching songs about everyday relationships like "Starting Over Again" and "Missing You," and the philosophical "God's Plan." This project makes it clear why lead singer Chris Hillman and the rest of the band are considered stellar songwriters *and* performers in this business. Also, expert production by Paul Worley and Ed Seay, along with great musicians (including John Jorgenson's rockin' guitar input on "In Another Lifetime"), are sure to take this LP quickly to the top of the national album charts.

## ■ Single Releases

## ■ Out of the Box

**Travis Tritt**

❑ **TRAVIS TRITT: "Help Me Hold On" (Warner Bros. 7-19918)**

This follow-up to Tritt's debut single, "Country Club," shows us the serious side of this talented newcomer. "Help Me Hold On," produced by Gregg Brown, and co-written by Tritt and Pat Terry, is a hauntingly beautiful ballad about trying to hold on to a love that was meant to be. Country radio is sure to get lots of requests for this one.

## ■ Country Feature Picks

❑ **DOUG STONE: "I'd Be Better Off (In a Pine Box)" (Epic 34 73246)**

This is strong stuff from Epic's newest recording artist. This is one of those songs that gives you cold chills when you hear it. Expert production by Doug Johnson and deep-down emotional vocal delivery by Stone really bring out the true feeling in this tearjerker. Epic has definitely picked a hit with this single *and* with Doug Stone.

❑ **JOSH LOGAN: "Lovin' on Backstreets" (Curb 10574)**

Another love-on-the-sly song, about the pleasures of forbidden love and the pain caused by that passion. This is Logan's strongest release yet, and his raw-edged, down-home country vocals, along with dynamic production by Nelson Larking and Ron "Snake" Reynolds, are sure to take this one straight up the charts.

❑ **MARIE OSMOND: "Let Me Be the First" (Capitol P-B-44505)**

Come on Marie—get a grip. Country music extends an open door, but you refuse to go through it. Brilliantly produced by Jerry Crutchfield, "Let Me Be the First," dishes out excellent lyrics with a clever hook, but such lavish production almost overshadows this "too-pop" vocal delivery. However, this tune will probably be a plus for radio. Why not?

❑ **SKIP EWING: "If a Man Could Live on Love Alone" (MCA-53777)**

Powerfully rich vocal tones, as well as emotional lyrics in this soul-reaching ballad by Ewing, portray maturity far beyond this young artist's years. Co-produced by Jimmy Bowen and Ewing, this tune sparks the idea of how perfect it *would* be if we *could* live on love alone. This tempo seems to be the ticket for Ewing, but we'd love to hear him pick it up a bit. Without a doubt, radio will pick this one up instantly.

## COUNTRY ALBUMS

February 17, 1990 The grey shading represents a bullet, indicating strong upward chart movement.

| | | | Total Weeks ▼ | Last Week ▼ |
|---|---|---|---|---|
| 1 | KILLIN' TIME (RCA 8781-7) | Clint Black | 1 | 39 |
| 2 | NO HOLDIN' BACK (Warner Bros. 25988) | Randy Travis | 2 | 17 |
| 3 | THE ROAD NOT TAKEN (Columbia 44468/CBS) | Shenandoah | 6 | 48 |
| 4 | PICKIN' ON NASHVILLE (Mercury/PolyGram 422-838744-1) | Kentucky Headhunters | 13 | 12 |
| 5 | I WONDER DO YOU THINK OF ME (RCA 9889-1-R) | Keith Whitley | 12 | 24 |
| 6 | THE BOYS ARE BACK (Capitol 93258) | Sawyer Brown | 14 | 10 |
| 7 | REBA LIVE (MCA C2-8034) | Reba McEntire | 11 | 19 |
| 8 | BEYOND THE BLUE NEON (MCA 42266) | George Strait | 10 | 50 |
| 9 | SIMPLE MAN (Epic E-45316) | Charlie Daniels Band | 7 | 12 |
| 10 | RICKY VAN SHELTON III (Columbia 45250) | Ricky Van Shelton | 23 | 2 |
| 11 | ALONE (Columbia FC65104) | Vern Gosdin | 4 | 26 |
| 12 | WHITE LIMOZEEN (Columbia 44384) | Dolly Parton | 3 | 34 |
| 13 | A HORSE CALLED MUSIC (Columbia 45046) | Willie Nelson | 17 | 24 |
| 14 | GARTH BROOKS (Capitol C1-1-90897) | Garth Brooks | 15 | 27 |
| 15 | LEAVE THE LIGHT ON (RCA 9594) | Lorrie Morgan | 9 | 28 |
| 16 | KEYS TO THE HIGHWAY (Columbia C-45242) | Rodney Crowell | 8 | 12 |
| 17 | LOVING PROOF (Columbia 44221/CBS) (G) | Ricky Van Shelton | 18 | 71 |
| 18 | GREATEST HITS III (Warner Bros./Curb 1-25834) | Hank Williams, Jr. | 20 | 50 |
| 19 | THIS WOMAN (RCA 8369) (G) | K.T. Oslin | 21 | 73 |
| 20 | WILLOW IN THE WIND (Mercury 422 836 950) | Kathy Mattea | 27 | 40 |
| 21 | HONKY TONK ANGEL (MCA 42223) | Patty Loveless | 19 | 68 |
| 22 | PAINT THE TOWN (Warner Bros. 1-25992) | Highway 101 | 22 | 12 |
| 23 | WILL THE CIRCLE BE UNBROKEN (Warner Bros. 285301) | Nitty Gritty Dirt Band | 26 | 37 |
| 24 | TELL IT LIKE IT IS (Atlantic 91064-1) | Billy Joe Royal | 32 | 2 |
| 25 | LOOKIN' FOR A HIT (Reprise 9-25939-1) | Dwight Yoakam | 30 | 17 |
| 26 | DIAMONDS AND DIRT (Columbia 44076/CBS) | Rodney Crowell | 37 | 93 |
| 27 | SOUTHERN STAR (RCA 8587-1) | Alabama | 5 | 50 |
| 28 | RIVER OF TIME (Curb/RCA 9595-1/RCA) | The Judds | 16 | 42 |
| 29 | AMERICAN DREAMS (MCA-42311) | The Oak Ridge Boys | 24 | 18 |
| 30 | TANYA TUCKER'S GREATEST HITS (Capitol C4-91814) | Tanya Tucker | 25 | 5 |
| 31 | HILLBILLY ROCK (MCA MCA-42312) | Marty Stuart | 28 | 2 |
| 32 | FAST MOVING TRAIN (RCA 9961-R) | Restless Heart | 38 | 2 |
| 33 | SWEET SIXTEEN (MCA-6294) (G) | Reba McEntire | 31 | 39 |
| 34 | STATE OF THE HEART (Columbia 44228) | Mary-Chapin Carpenter | 36 | 10 |
| 35 | PAGES OF LIFE (MCA/Curb MCA-A9479) | Desert Rose Band | 35 | 3 |
| 36 | KENTUCKY THUNDER (Epic 45027) | Ricky Skaggs | 33 | 28 |
| 37 | ABSOLUTE TORCH AND TWANG (Sire/Warner 25877) | k.d lang | RE-ENTRY | |
| 38 | I GOT DREAMS (MCA MCA-42272) | Steve Wariner | 29 | 5 |
| 39 | SOWIN' LOVE (RCA 9717-1) | Paul Overstreet | DEBUT | |
| 40 | FIRST MOVE (Mercury/PolyGram 838352) | Daniele Alexander | 39 | 9 |

## COUNTRY HOT CUTS

1. **RANDY TRAVIS:** "Card Carryin' Fool" *No Holdin' Back GM(Warner Bros.)*
2. **RESTLESS HEART:** "Dancy's Dream" *Fast Movin' Train GM(RCA)*
3. **DESERT ROSE BAND:** "My Baby's Gone" *Pages of Life GM(MCA/Curb)*
4. **KEITH WHITLEY:** "Tennessee Courage" *I Wonder Do You Think of Me GM(RCA)*
5. **RICKY SKAGGS:** "Hummingbird" *Kentucky Thunder GM(Epic)*

## TOP 5 SINGLES—10 YEARS AGO

1. **DON WILLIAMS:** "Love Me Over Again" (MCA)
2. **BARBARA MANDRELL:** "Years" (MCA)
3. **T.G. SHEPPARD:** "I'll Be Coming Back for More" (Warner Bros.)
4. **WAYLON JENNINGS:** "I Ain't Living Long Like This" (RCA)
5. **JOHN CONLEE:** "Baby You're Something" (MCA)

# COUNTRY MUSIC

## TNN Music City News Country Awards

COUNTRY MUSIC INDUSTRY executives, artists and the media gathered recently at a lavish breakfast and press conference at Nashville's Vanderbilt Plaza to learn who would be this year's favorites at the TNN *Music City News* Country Awards show.

The Nashville Network and *Music City News* announced the five final nominees in the 13 fan-voted categories during TNN's new live, three-hour music video series titled *Videomorning*, hosted by regular veejays Al Wyntor and Katie Haas. The press conference, hosted by Janet Tyson, TNN's feature reporter, was fed live via TNN's StarCatcher, a KU band satellite uplink truck.

Country superstar Randy Travis drew four nominations. Travis, a triple winner at the recent American Music Awards, received one more nomination than any other country performer.

Newcomer Clint Black, who was on hand to make the announcements along with Patty Loveless and Michael Bonagura and Kathy Baillie of Baillie and the Boys, joined George Strait, Ricky Van Shelton and the Statler Brothers with three nominations.

Here's the complete list of nominees:

**ENTERTAINER**

Alabama
Ricky Van Shelton
Statler Brothers
George Strait
Randy Travis

**MALE ARTIST**
Clint Black
Rodney Crowell
Ricky Van Shelton
George Strait
Randy Travis

**FEMALE ARTIST**
Patty Loveless
Kathy Mattea
Reba McEntire
Lorrie Morgan
Tanya Tucker

**STAR OF TOMORROW**
Clint Black
Garth Brooks
Skip Ewing
Lorrie Morgan
Paul Overstreet

**Music City News Award**

**VIDEO**
"Dear Me" (Lorrie Morgan, BMG/RCA)
"It's Just a Matter of Time" (Randy Travis, Warner Bros.)
"That Just About Does It" (Vern Gosdin, Epic)
"There's a Tear in My Beer" (Hank Williams, Jr., Warner Bros./Curb)
"Why'd You Come in Here Lookin' Like That" (Dolly Parton, Columbia)

**ALBUM**
*Alone* (Vern Gosdin, Epic)
*Beyond the Blue Neon* (George Strait, MCA)
*I Wonder Do You Think of Me* (Keith Whitley, BMG/RCA)
*Killin' Time* (Clint Black, BMG/RCA)
*No Holdin' Back* (Randy Travis, Warner Bros.)

**SINGLE**
"After All This Time" (Rodney Crowell, Columbia)
"I'm No Stranger to the Rain" (Keith Whitley, BMG/RCA)
"It's Just a Matter of Time" (Randy Travis, Warner Bros.)
"Living Proof" (Ricky Van Shelton, Columbia)
"More Than a Name on a Wall" (Statler Brothers, Polygram/Mercury)

**VOCAL COLLABORATION**
Larry Gatlin and Patrick Swayze
George Jones and Shelby Lynne
Kenny Rogers and Anne Murray
Ricky Skaggs and Sharon White
Hank Williams, Jr. and Hank Williams, Sr.

**VOCAL DUO**
Baillie & the Boys
Bellamy Brothers
Everly Brothers
The Judds
Sweethearts of the Rodeo

**VOCAL GROUP**
Alabama
Highway 101
Oak Ridge Boys
Shenandoah
Statler Brothers

**GOSPEL GROUP**
Cathedrals
Chuck Wagon Gang
Cumberland Boys
Fox Brothers
J.D. Sumner and the Stamps

**INSTRUMENTAL LIST**
Chet Atkins
Roy Clark
Charlie Daniels
Ricky Skaggs
Mike Snider

**COMEDIAN**
Andy Andrews
Jerry Clower
Shotgun Red
Ray Stevens
Williams & Ree

The award nominees were selected in a two-step balloting process conducted in the November and January issues of *Music City News*, a country music fan publication. The final votes for the winners in each category will be cast via ballots in *Music City News* and ballots cast on 900 numbers announced on TNN telecasts.

The TNN Viewer's Choice Awards and *Music City News* Country Awards have merged into the joint award show. Winners will be announced at the TNN *Music City News* Country Awards, the 24th annual fan-voted awards celebration, to be telecast live from the Grand Ole Opry House on Monday, June 4, the opening day of Fan Fair, the week-long country music event.

**Kay Knight**

**GARTH BROOKS RETURNS TO THE STUDIO..."I'm delighted to be back in the studio with Allen Reynolds [center] and our engineer Mark Miller [right]. We're looking forward to another great year. Mr. Bowen has indicated to me that there will be no change in production or creative freedom. This shows me his strong belief in Allen as a producer and myself as an artist. I appreciate the vote of confidence. We are looking forward to working with Mr. Bowen and the new team at Capitol Records," says Garth Brooks on his second album (due to be released in August).**

**ATLANTIC RECORDS/NASHVILLE vice presidents Nelson Larkin (left), and Rick Blackburn (right), demonstrate the somewhat unorthodox methods they used in convincing singer Joel Hughes to sign a recording contract with the label. Hughes' first Atlantic single, "Six Foot Deep," is scheduled for release in mid-February.**

**MERCURY RECORDS ARTIST William Lee Golden escorts his new bride, the former Brenda Kaye Hall, down the aisle after their traditional ceremony held in the Conservatory Gazebo at Opryland Hotel. Following the January 5 nuptials, a dinner/reception for more than 200 guests was held at the hotel. The bride and groom honeymooned in the Great Smokey Mountains. (photo: Mitch Carter)**

**ALAN JACKSON MAKES THE ROUNDS...While visiting Fredericksburg, Virginia recently, Arista Records' Alan Jackson (left) stopped by WFLS Radio to talk with program director Jim Asker (right). Jackson's current single, "Here in the Real World" is at #32 on the Top 100 Country Singles Chart.**

# COUNTRY MUSIC

## COUNTRY INDIE SINGLES

| | | | | |
|---|---|---|---|---|
| 1 | **WITHOUT YOU** (Oak 1074) | Carlette | 2 | 4 |
| 2 | **HE KEEPS CRYING (OVER YOU)** (Hal Kat Kountry HKK-11689-A) | Charlie Louvin | 4 | 5 |
| 3 | **DOWN FOR THE LAST TIME** (Carter Country 1206-A) | Keystone | 5 | 4 |
| 4 | **LONG WAY BACK HOME** (Brykas BRY-1001) | Sonny Martin | 7 | 4 |
| 5 | **BEFORE THE BED GETS COLD** (Evergreen EV-1111A) | Holly Lipton | 8 | 3 |
| 6 | **IF I'M GONNA FALL** (Sing Me SM-45-47A) | Lori Ann | 9 | 2 |
| 7 | **HOLDIN' A GOOD HAND** (Gallery II G-2040A) | Jimmy Williams | 10 | 3 |
| 8 | **TOSSIN' AND TURNIN'** (Ridgewood R-3010-A) | Stacy | 11 | 3 |
| 9 | **LESSONS OF LOVE** (SOR SOR-411A) | Jerry Lansdowne | 12 | 2 |
| 10 | **GHOST RIDERS IN THE SKY** (Badger BG-200A) | Jack Patton | 15 | 2 |
| 11 | **THE RIDE** (Tra-Star TS-1231-A) | Heath Locklear | DEBUT | |
| 12 | **WHAT PART OF NO DON'T YOU UNDERSTAND** (Door Knob DK-90-339) | Andi & The Browns | 16 | 2 |
| 13 | **SUKIYAKI** (Badger BG-201AA) | Hank Sasaki | DEBUT | |
| 14 | **LOVE CRAZY** (TM U-26297MA) | Audrey Honeycut | 17 | 2 |
| 15 | **GOD'S COUNTRY** (Sound Waves SW-4834-NSD) | New Beginnings Band | DEBUT | |
| 16 | **WHERE THERE'S A MEMORY** (Round Robin RR-1884) | Harlon Helgeson | DEBUT | |
| 17 | **JOHN DEERE LETTERS** (Hilltop HT-127) | Curley Surles | DEBUT | |
| 18 | **MORNING TRAIN** (Tra-Star TS-1236) | Patsy Cole | 1 | 9 |
| 19 | **COME ON MR. LONELY (Stop Hunger SHR-SWHN 1101)** | Sweeter Than Honey | 3 | 5 |
| 20 | **HAVE IT YOUR WAY** (Ridgewood R-3009-A) | Brittany | 6 | 5 |

## ■ Country Indies

## ■ Indie Spotlight

❑ **BARRY McCLOUD: "Lady Rodeo Rider" (MSR MSR-19901A)**

Who says "no girls allowed" to this rodeo queen? Not MSR recording artist Barry McCloud. This lonesome western ballad lets us know that in the game of life, a woman can hang in that saddle just as long as any fellow can. Self-produced and self-penned, this tune is sure to garner some well-deserved attention from the forces that be in country radio *and* on the Row.

## ■ Indie Feature Pick

❑ **SYLVIA JOHNS: "From the First Time" (Oak 1079)**

Strong vocals from this newcomer make this love song come to life. "From the First Time" tells of the feelings this woman had from the moment she laid eyes on her new love interest. If this self-penned tune is any indication of what's to come from Slyvia Johns, we look forward to her next shot at establishing herself in the world of country music.

## ■ Up & Coming

❑ **BUBBA BARTOSH: "She's Acting Like There's No Yesterday" (BGM 011590)**

❑ **RICK LEWIS: "Your Love's a Faded Memory" (Oak 1978)**

❑ **SUZI DEVERAUX: "Slow Country Dancing" (MSR 19903)**

**COUNTRY TIDBIT: THE NITTY GRITTY DIRT BAND's *Will the Circle be Unbroken, Volume Two* album has been nominated for five Grammy Awards—more than any other 1989 record release in *any* Grammy category. Those nominations include Best Country Performance by a Duo or Group with Vocals for the album, Best Country Vocal Collaboration for the songs "Will the Circle be Unbroken" and "You Ain't Goin' Nowhere" (featuring Chris Hillman and Roger McGuinn), Best Country Instrumental Performance for "Amazing Grace" (featuring Randy Scruggs), and Best Bluegrass Recording for "The Valley Road" (featuring Bruce Hornsby and the Nitty Gritty Dirt Band).**

**The 1989 Grammy winners will be announced on February 21 in L. A.**

## Indie Insight

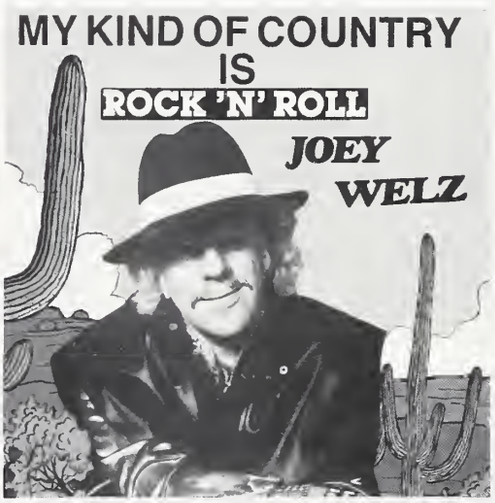
INDEPENDENT ARTISTS have been busy, busy, busy on the recording front recently. **Hank Sasaki**, from Japan, has a new single, "Sukiyaki," produced by Billy Joe Burnette for Badger Records, that's just been shipped to radio stations all over America this week. Sasaki sings in both Japanese and English on "Sukiyaki" and his vocal delivery is fantastic.

**Hank Sasaki**

Badger recording artist **Ernie Cash** also has something of which he's very proud—his new single, "Send It to Heaven." Cash has been in the music business for a long time but is very excited about the success of this great new record. The DJ response has been tremendous and the people just seem to love it. Cash has appeared as a guest on TNN's *Video Country* and Shotgun Red's *Country Clips*. Cash has also just completed a video for "Send It to Heaven."

**Hank Sasaki**

**Mike Auldridge** (legendary dobro player with the Seldom Scene) is putting the finishing touches on a brand-new album for Spring release on Sugar Hill Records. *Treasures Untold* is a tribute to the roots of country music (Jimmie Rodgers, Carter Family, etc.), spotlighting Auldridge's incredible dobro playing. Guests include Doc Watson, Tony Rice and John Starling.




**Joey Welz**

Caprice recording artist **Joey Welz** is comfortable in the country and has come back to his country roots. His current album, *My Kind of Country Is Rock and Roll*, says it all for Welz. He became a legend in rock and roll, playing piano behind the first man who took country to the city—Bill Haley. As one of the Comets, Welz helped formulate the merger of country with boogie and blues, yielding a new kind of music in the '50s that became rock and roll. As we enter the '90s, those people who grew up listening to Top 40 radio and rock and roll in the '50s are listening to and buying country today. Joey Welz is crossing back over to country and believes he can be responsible for a coming trend in country music—good-time rock and roll with that happy '50s beat all mixed together in what Welz calls "American Made Country Roll." Welz's latest attempt at this new sound is "16 Ways (That I'm in Love With You."

**COUNTRY TIDBIT: CURB RECORDING ARTIST Ronnie McDowell will be the subject of a forthcoming feature in the newsstand newcomer, *Entertainment Weekly*, which is being produced by the same publishers who bring you *People*, *Sports Illustrated*, and *Time* magazines.**

**McDowell talks with the editors about his singing role in the new ABC-TV series *Elvis Aron Presley*. McDowell has also been filmed for a feature on *Entertainment Tonight*. Segments were shot on location doing interviews, as well as performing onstage at The Legends in Memphis, and in Los Angeles at Tyrell Music, recording tracks for the television series.**

# GOSPEL MUSIC

## Allison Durham: Gospel Music's "Jeans and Pearls Girl"

BY KIMMY WIX

SHE'S BEEN DESCRIBED as a "Jeans and Pearls Girl," and perhaps this characterization leans more than one direction. Her down-home personality and Southern-charmed accent, along with a highly distinguished lady-like essence, portrays only *one* facet of this description. Still another reflects through her unique blend of music—an enriched *inspirational* delivery flavored with a sincere Southern gospel spice.

Allison Durham's self-titled Homeland Records debut reveals it all. After hearing such a unique blend of Southern-flaired inspiration, one might find it rather difficult to determine exactly what style of gospel music Durham delivers. However, the combination results in a truly outstanding musical package, including her current single release, "Buildin' This House on the Rock."

While growing up in a small Kentucky town, Durham began developing her vocal technique by actually being pushed into every talent show and singing contest possible. Although she garnered numerous awards for her talents, the competition seemed to have defeated the purpose. Durham eventually discovered what purpose her music held.

"The ministry takes first place," admits Durham. "The chart work, radio...I hate to say that, but it all takes second place. It has to, ya know? If I don't have a purpose in my heart to spread the Gospel of Jesus Christ, then I would just release singles and not travel so much. That's our goal—to reach people, encourage, inspire, maybe see someone's life change and see a life draw closer to Christ."

**Allison Durham**

Durham first launched into the public eye after fulfilling a request to sing during an intermission at a Squire Parson concert. After hearing her commanding voice and witnessing her performance, Parson had her putting together a demo. The tape made its way into the hands of Maurice Templeton of Classic Artists, and then to Eldridge Fox of Hear Hear! studios. After a short time, Allison found herself recording her first project. Since then, she's joined Bill Traylor and the Homeland family, and is already focusing on her second project with the label, which will be quite different, compared to the first.

"We've been thinking about the new album," says Durham. "We're going to begin writing some new material with Niles Borup and that's really exciting to me. It will be different from the last one, too. We're gonna lean more toward inspirational on this one, so it will be a big change. I want to keep my Southern flair, I guess you could call it, but we'll lean more inspirational.

"I hope that will be positive, because that's pretty much where I am," she continues. "That's just me and I don't think I can change that because if I did, it wouldn't be me. I realize that it's kind of a broad niche because it's inspirational *and* Southern rolled into one package. A lot of people have fallen into that, but I think that's a churchy market. That's where the church is today, ya know? They don't want that 'three chords and a puff of smoke.' They want something that will really move them. The lean toward inspirational will be the most exciting for me because that's really where I started. Because of my Southern accent, I just began leaning toward Southern gospel, so this change will really be interesting."

Durham also feels that the change will open the door to a larger audience, especially to the youth. "There is a real limited area of people who *really* enjoy Southern gospel music," she proclaims. "When you open up to inspirational, you open up to a broader market of younger people. The thought of that is just unbelievable. I want to sing to everyone, though, but this change will open up to a younger market even more."

In just a short time, Durham has not only achieved outstanding success in her ministry, but she's also experienced a vast number of changes in her life. Just recently she was married to Brian Speer, who's perhaps best known for being a member of the prominent Speer Family.

"I've got a mighty sweet husband," Durham announces with a broad smile. "He's wonderful, intelligent, I like to cook for him and he's gaining a lot of weight." Brian also offers a lot of support with his family background of music, in addition to being a fine musician himself.

It should be only a matter of time before we're *all* familiar with Durham's sultry style of music and her sincere desire to spread the Gospel, but it's important to her that people actually get to know her as a *person* and not just another excellent singer.

"I just want people to see me as a person first," she says. "I want people to take the time to get to know me first as a person and then like me as a musician. I think if people really like *me*, they'll like me better as a musician and as a *heart* that wants to be out there ministering. Brian calls me a 'blue jeans and pearls girl.' I really like wearing my blue jeans but I like being a lady, too. I'm always pretty much the same. Maybe I'm not as kooky onstage as I am off," she laughs, "but I like to have fun. I like living! I like myself and I think that's real important." ❍

**Word Records recording artist Deleon Richards recently appeared on *Inspirations Across America*, a nationally syndicated urban contemporary radio program, in a "salute to teenagers." Richards, the youngest person ever nominated for a Grammy award, has also released a new album titled *We Need To Hear From You*. Pictured (l to r): Richards and Burke Johnson, host of *Inspirations Across America*.**

**Pictured above: Ian Hamilton, managing director, Word UK (left), presents Sparrow president Billy Ray Hearn with a commemorative plaque representing Sparrow product sales in excess of one million units in Europe and the United Kingdom.**

# Contemporary Top Slot

**Artist:** Sandi Patti

**Title:** "Exalt the Name"

**Album:** *The Finest Moments*

**Label:** Word 7019144500

**Producers:** Greg Nelson and Sandi Patti Helvering

**Writers:** Mark Hauth and Margaret Becker

**Publishers:** Meadowgreen Music-ASCAP/His Eye-SESAC

# Southern Top Slot

**Artist:** Chosen

**Title:** "When Your Back Is to the Wall"

**Album:** *Rising to This Occasion*

**Label:** Sonlite SON-121

**Producer:** Chris White

**Writer:** Milton Ostrander

**Publisher:** White-BMI

CASH BOX MICRO CHART

## CONTEMPORARY CHRISTIAN TOP 40 SINGLES

February 17, 1990 The grey shading represents a bullet, indicating strong upward chart movement.

| | | | Total Weeks ▼ | Last Week ▼ |
|---|---|---|---|---|
| | EXALT THE NAME (Word 701-914-4500) | Sandi Patti | 3 | 11 |
| 2 | LORD OF THE PAST (Urgent ISBN#0001381849) | Bob Bennett | 1 | 12 |
| 3 | THE MAN WITH THE NAIL SCARS (Star Song SSC-8137) | David Meece | 6 | 10 |
| 4 | IT IS WELL WITH MY SOUL (Word 7019107508) | Wayne Watson | 4 | 13 |
| 5 | CHARM IS DECEITFUL (Reunion 7010049521) | Kim Hill | 2 | 13 |
| 6 | BEAT OF A DIFFERENT HEART (DaySpring 701417757) | Paul Smith | 15 | 4 |
| 7 | DOES ANYBODY LOVE THE LORD (Live Oak 701-001-9703) | Rick Crawford | 11 | 11 |
| 8 | DON'T TELL THEM JESUS LOVES THEM (Sparrow SPD-1172) | Steve Camp | 8 | 13 |
| 9 | JUST COME IN (Sparrow SPC-1202) | Margaret Becker | 10 | 12 |
| 10 | I CRY (Myrrh 7016880389) | Russ Taff | 14 | 8 |
| 11 | THE MISSION (Sparrow SPD-1196) | Steve Green | 5 | 14 |
| 12 | JUBILEE (Sparrow SPC-1219) | Michael Card | 21 | 3 |
| 13 | THE ALTAR (Diadem 7-90113-057-1) | Ray Boltz | 7 | 14 |
| 14 | LOVE'S ON THE OTHER SIDE (Benson BR-59511) | Michele Wagner | 9 | 13 |
| 15 | STAND IN MY PLACE (Myrrh 701460256X) | Bryan Duncan | 19 | 9 |
| 16 | FRIENDS IN HIGH PLACES (Benson C02506) | Larnelle Harris | 17 | 12 |
| 17 | WELL DONE (DaySpring 9016396152) | Trace Balin | 12 | 14 |
| 18 | MERCY FOR THE MEMORIES (Sparrow SPD-1762) | Geoff Moore & The Distance | 13 | 11 |
| 19 | IF IT WASN'T FOR GRACE (Frontline C09060) | Mark Farner | 22 | 10 |
| 20 | EVERY MOMENT (Sparrow SPD-1174-2) | Deneice Williams | 16 | 16 |
| 21 | MORE LOVE TO THEE (New Canaan 7019986536) | Bruce Carroll | 25 | 8 |
| 22 | I SHALL SEE GOD (Good News 901-647-3157) | Roby Duke | 29 | 3 |
| 23 | MY ONE THING (Reunion 7010053723) | Rich Mullins | 28 | 5 |
| 24 | I'LL BE A FRIEND TO YOU (Day Spring 7014160575) | Kenny Marks | 18 | 15 |
| 25 | HEART OF THE HOMELESS (Day Spring 7014180576) | Farrell & Farrell | 31 | 3 |
| 26 | SWEET LOVE (Myrrh 7016889386) | First Call | 20 | 16 |
| 27 | BEST OF FRIENDS (Urgent 00013731888) | Billy Crockett | 34 | 3 |
| 28 | COUNT ON ME (Giant 02555S) | David & The Giants | 30 | 2 |
| 29 | I'LL MEET YOU THERE (Sparrow 176271194) | White Heart | 23 | 9 |
| 30 | FAITH (Myrrh 7016886387) | Kim Boyce | 24 | 16 |
| 31 | GOD WILL FIND YA (Frontline CD9051) | Jon Gibson | 35 | 2 |
| 32 | I WILL BE HERE (Sparrow SPD-1201) | Steven Curtis Chapman | DEBUT | |
| 33 | NO COMPROMISE (Myrrh 7016877612) | Philip Bailey | 26 | 9 |
| 34 | BEFORE YOU KNOW IT (Frontline CO9050) | Benny Hester | 38 | 2 |
| 35 | FATHER OF LOVE (Word ?014176579) | New Song | 40 | 2 |
| 36 | LOVE COMES DOWN (Star Song SSC-8120) | Mylon & Broken Heart | 27 | 8 |
| 37 | WAITIN' ON SOMEBODY (River 7901300213) | Greg X. Volz | DEBUT | |
| 38 | I'M ACCEPTED (Benson PWCO-1096) | DeGarmo & Key | DEBUT | |
| 39 | CALLING ON LOVE (Myrrh 701892387) | Shelia Walsh | 36 | 18 |
| 40 | WE EXALT THEE (Day Spring 7014184571) | Petra | 32 | 9 |

CASH BOX MICRO CHART

## SOUTHERN GOSPEL TOP 40 SINGLES

February 17, 1990 The grey shading represents a bullet, indicating strong upward chart movement.

| | | | Total Weeks ▼ | Last Week ▼ |
|---|---|---|---|---|
| 1 | WHEN YOUR BACK IS TO THE WALL (Sonlite SON-121) | Chosen | 4 | 11 |
| 2 | LIVING IN BEULAH LAND (Pinnacle PRC00110) | Karen Peck | 1 | 18 |
| 3 | HE'S STILL IN THE FIRE (Homeland HL-8804) | Speers | 6 | 21 |
| 4 | RESURRECTION MORN (Morning Star MST-4104) | Perry Sisters | 2 | 13 |
| 5 | HE HAS RISEN (Sonlite SON-122) | Singing Cookes | 7 | 20 |
| 6 | CARRY ON CHILDREN (Morning Star MST-4095) | Fox Brothers | 5 | 28 |
| 7 | NEW MAN (Harvest HAR-1173) | Carrol Roberson | 8 | 16 |
| 8 | THE JUDGEMENT (RiverSong C02569) | Kingsmen | 12 | 4 |
| 9 | GLORY DEVINE (Morning Star MST-4104) | Perrys | 11 | 13 |
| 10 | HARD TRIALS WILL SOON BE OVER (Associated Artists AA-504) | Chuck Wagon Gang | 3 | 16 |
| 11 | BUILDIN' THIS HOUSE ON THE ROCK (Homeland HC-8914) | Allison Durham | 15 | 4 |
| 12 | GETTIN' READY TO LEAVE THIS WORLD (RiverSong RS-CO2559) | Gold City | 13 | 22 |
| 13 | PAID IN FULL (Homeland HC-8907) | Hemphills | 20 | 3 |
| 14 | SIN MET GRACE (Canaan 7019982530) | Mid South Boys | 24 | 3 |
| 15 | IT'S THE KING (RiverSong C02522) | Heaven Bound | 10 | 25 |
| 16 | I'M FLYING HIGHER THAN I'VE EVER BEFORE (Calvary 5221) @ | Ronnie Hinson | 19 | 11 |
| 17 | THE CROSS IN THE MIDDLE (New Haven NHS-005) | Florida Boys | 14 | 33 |
| 18 | GOD WANTS YOU TO JOIN HIS ARMY (RiverSong CO-2550) | Paynes | 21 | 8 |
| 19 | LET THE REDEEMED SAY SO (Canaan 7019984533) | Nelons | 25 | 8 |
| 20 | I FORGIVE YOU (New Haven NHC-200064) | Florida Boys | 16 | 10 |
| 21 | SHADOW OF THE STEEPLE (Homeland HC-8902) | Singing Americans | 29 | 3 |
| 22 | YOU'LL REAP WHAT YOU SOW (RiverSong CO-2542) | Jeff & Sheri Easter | 17 | 26 |
| 23 | WHAT A WAY TO GO (Harvest HAR-1186) | Rainhardts | 26 | 9 |
| 24 | THE CHURCH IS ALIVE AND WELL (Welcome Home WHS-0002) | Johnny Minick & Family | 18 | 12 |
| 25 | HEALING M(Morning Star U25628) | Dixie Melody Boys | 30 | 3 |
| 26 | ARISE, MY LOVE (American Christian Artists ACA-0071) | Greenes | 28 | 4 |
| 27 | I FOUND IT ALL IN THE BLOOD (Harvest HAR-1163) | Isaccs | 32 | 2 |
| 28 | COMING SOON (Peaceful Stream 28491-1600-1) | Spencers | 22 | 33 |
| 29 | HERE I AM (Sonlite SON-1235) | Hoppers | 34 | 8 |
| 30 | UNDER HIS FEET (Morning Star MSC-4103) | McKameys | 36 | 2 |
| 31 | IT'S A WONDERFUL DAY (Morning Star MSC-45-4105A) | Anchormen | 23 | 4 |
| 32 | HE BORE MY BURDENS (DF-101) | Freemans | 37 | 2 |
| 33 | THE PARTY'S OVER (Homeland HL-1014) | Hemphills | 9 | 33 |
| 34 | SING ME HOME (Canaan 7019967531) | Wendy Bagwell & The Sunliters | DEBUT | |
| 35 | HE'S ALIVE (CBS/Benson 3873200) | Dolly Parton | DEBUT | |
| 36 | HEAVEN HOLDS ALL FOR ME (Harvest HAR-1152) | Anchormen | 38 | 13 |
| 37 | IT'S NOT FORM IT'S NOT FASHION (Sonlite SON-116) | McGruders | 40 | 2 |
| 38 | I'VE JUST STARTED LIVING (Homeland HL 1006) | Cathedrals | 39 | 30 |
| 39 | THE FLOWERS WE LOVE (Dawn 3636) | Primitive Quartet | DEBUT | |
| 40 | WAVES OF GLORY (Dawn D-3056-S) | Reffeitts | 31 | 5 |

# GOSPEL MUSIC

**4 HIM signed an exclusive recording contract with the Benson Company, Jerry Park, Benson's general manager, recently announced. 4 HIM is comprised of Truth vocalists Marty Maghee, Andy Chrisman, Mark Harris and Kirk Sullivan. Singing together for over three years and performing often as a quartet, the four men chose to continue their ministry together after their stint with Truth. Produced by Jonathan David Brown, Don Koch and Prism members Chris Harris and Mark Heimermann, 4 HIM's self-titled debut Benson project will release in April. 4 HIM will be touring with Truth until July. Pictured in the studio are: (back, l to r) Benson director of A&R Andy Ivey; 4HIM members Mark Harris, Marty Maghee, Kirk Sullivan and Andy Chrisman; and (front, l to r) Truth director/founder Roger Breland and producers Chris Harris and Mark Heimermann.**

## ■ Album Review

❑ **TRACE BALIN:** *Here and Now* **(DaySpring 7014182579)**

The power of music is alive and well; Balin's *Here and Now* proves to be such an example. After cranking this one up for the first time, this DaySpring recording artist's latest is sure to become a personal favorite. Full of high-level energy in both the production (delivered by Jonathon David Brown) and Balin's gutsy vocals, this project results in a positive musical explosion. Want a difficult task? Just try putting a finger on the best cut. Each tune holds its own distinct sensation, flavored with Balin's almighty vocal chords. In addition to heart-targeting lyrics and unlimited tune arrangements, the music ensemble here is simply phenomenal.

**The future is "looking up" for WhiteHeart. Sparrow recording artists WhiteHeart have signed an exclusive personal management agreement with Malcolm Greenwood of The Greenwood Group, Inc. The group has recently appeared in 70 cities as part of the tour promoting their latest release, *Freedom*. The band is now in preparation for a February European tour. Upon completion of their Spring dates in the U.S., WhiteHeart will be leaving for their third Australian tour. Pictured are: (rear, l to r) group members Chris McHugh, Billy Smiley, Tommy Sims; and (front l to r) Gordon Kennedy, manager Malcolm Greenwood, Rick Florian and Mark Gersmehl.**

**A family holiday in Hawaii ended with a working weekend when radio station KAIM found out that Greg X. Volz and his family were on the island. Having less than a week to promote the concert, KAIM development director Tim Mathre ran a three-day contest to guess the "Vacationing Mystery Artist," revealing his identity the day before the concert. The result was a SRO crowd on January 5 at the First Southern Baptist church of Pearl Harbor. Pictured: Greg X. Volz with Tim Mathre, development director for KAIM, Honolulu's Christian FM station, in the studio for a live interview during Mathre's air shift.**

# Gospel...Hot off the Press...

**TNN *MUSIC CITY NEWS* COUNTRY AWARDS ANNOUNCES NOMINATIONS, INCLUDING NOMINEES FOR GOSPEL GROUP OF THE YEAR:** The TNN Viewer's Choice Awards and the Music City News Country Awards have merged into the joint TNN *Music City News* Country Awards, to be telecast live on Monday, June 4. Nominees for Gospel Group of the Year include the Cathedrals, the Chuck Wagon Gang, the Cumberland Boys, the Fox Brothers and J.D. Sumner and the Stamps. The nominees were announced during a live press conference, which was telecast from Nashville's Vanderbilt Plaza Hotel during TNN's new live, three-hour music video series titled *Videomorning*.

**CISSY HOUSTON—A GOSPEL COMEBACK:** Legendary pop and gospel vocalist Cissy Houston is currently preparing her first traditional gospel recording in years, and her debut for Island Records. The record is a tribute to the "father of gospel music," Thomas A. Dorsey, well known for his countless contributions to the field. In 1929, Dorsey published the first gospel song, "If You See My Savior." He is also known for the composition of over 1,000 songs, including such perennial gospel classics as "Take My Hand, Precious Lord," "Peace in the Valley" and "It's a Highway to Heaven." A tentative release date is set for March.

**NEW LABEL ESTABLISHED:** Morning Gate Music is a new, national recording label devoted to inspirational music. According to founders Wayne and Maxine Bailey, the company will feature artists who appeal to a family audience. The company is located on 16th Avenue in Nashville and will release its first two projects March 1.

**THANKS FOR THE SUPPORT, KTCB:** *Cash Box* wishes to extend its appreciation to Chuck Sutton and KTCB Radio in Malden, Missouri, for their long-time reporting support. Once pop and now gospel, this greatly appreciated support continues.

# COIN MACHINE

## AMOA Hosts State Association Meeting

CHICAGO—The Amusement & Music Operators Assn. (AMOA) sponsored its first ever (non-Expo related) meeting for state association executives and key officers on January 23-24 in Chicago, attracting 25 leaders from 17 states and one city.

Spearheaded by AMOA's state association committee, the meeting gave state leaders a forum to duscuss important issues affecting the management of the industry's state associations.

**Included in this group shot are (3rd from left to right) Clyde Knupp (Iowa), Joe Phillips, Art Seeds (Illinois), Marcus Webb (*Replay*) and Walt Maner (Michigan).**

"It was a very productive meeting," according to AMOA state association committee chairman Jim Stansfield (Stansfield Vending-LaCrosse, WI), who is also the current president of the Wisconsin Amusement & Music Operators. "Everybody left feeling better about the ideas exchanged and their relationship with AMOA."

The states represented at the meeting included Michigan, New York, Wisconsin, South Carolina, Florida, Idaho, Ohio, Illinois, California, Colorado, North Dakota, Iowa, North Carolina, Montana, Utah, Virginia and Minnesota as well as New York City.

In addition to a "show and tell" exchange of individual state publications, programs and activities, the agenda covered such topics as: recruiting and retaining membership; newsletters and other communication vehicles; annual state meetings/trade shows; state lobbying efforts; state licensing fees; fundraising; scholarship programs; and ways to enhance communication among each other and between AMOA.

The group also signed off on a state association "news networking" program whereby state leaders would send industry-related news articles that appeared locally to the attention of Kathy Wagner at AMOA headquarters in Chicago. Wagner would in turn copy the articles and distribute them to state executives/key officers on a monthly basis.

Those in attendance agreed that the group should meet twice a year. The next scheduled meeting will be held during AMOA '90, October 25-27, in New Orleans. A second meeting would then follow each annual AMOA trade show and be held, like this recent one, in January or February.

**Pictured above (l-r) are: Paul Corey of Ohio with AMOA state association committee chairman Jim Stansfield of Wisconsin.**

# AROUND THE ROUTE

BY CAMILLE COMPASIO

**AMERI CORPORATION**, the new manufacturing firm that was established about a year or so ago by the brothers **Frank** and **Joe Bundra** (formerly of Konami), recently put their first game to market (after premiering it at AMOA Expo '89), and the response thusfar has been "fabulous," according to Joe. The game is called *Ameri Darts*. It is available both as a dedicated upright and a conversion kit; and it represents more than a year of extensive research and development. As Joe said, "we followed the dart rules to the letter" to be certain their first entry would be as authentic as possible. And initial test reports and feedback indicate they are right on target. *Ameri Darts* employs many outstanding features (not to mention the ease with which conversions can be made) that appeal to dart players, along with some humorous twists—like if a dart drops, a little mouse comes out laughing, picks it up, and brings it back. "Based on what we've been hearing from our distributors and on the many encouraging phone calls we've been receiving, it's safe to say we're starting the new year with a terrific piece," Joe added, "and rest assured, Ameri Corporation has more games on the planning board!" Now that they've launched their product and established their U.S. distrib network, AC is concentrating on putting a full staff together. Recent additions are **Dave** and **Ron Siller**, the brother team that will be handling the hardware and software divisions. **Frank Bundra** is currently in Europe laying the groundwork for representation of the company's product line in that market.

DATELINE OHIO, where we spoke with Cleveland Coin prexy **Ron Gold** who advised that the distrib is in the process of expanding its warehouse area by about 20,000 sq. ft. of additional space which should be all shaped up by February 15. They also have a new plant manager out there and his name is **Steve Robinson**. Moving right along to Cleveland Coin in Livonia, Michigan, coinbiz vet **Art Zurowski** (formerly of Bally and Cartel) joined the team out there as assistant to **Tom Stewart** in game sales; and **Bob Graham** (formerly with Coca Cola Bottling) also came aboard to take charge of vending sales for the state of Michigan. **Jim Brandt** (formerly of CoinCo and Brady Dist.-Florida) joined the vending sales staff at Cleveland Coin-Columbus. **Jay Bender**, a star quarterback (Elyria Highschool) and an outstanding athlete (at Carnegie Mellon) was newly appointed to handle management responsibilities in industrial vending in Northern Ohio. And **Bob Muniak**, of the Cleveland office, has assumed additional responsibilites for game sales in Southern Ohio. The distrib's recently initiated series of Saturday seminars for sales staffers from all of their offices is proving to be quite productive, according to Ron. Purpose is to "sharpen up our people...to monitor the operators." That's what you call starting the new year out right! As to projections for 1990, Ron told us he's "looking for some major breakthroughs in CD software technolgy."

BOARD MEMBERS OF **ICMOA** and representatives of the respective committees met in Bloomington (2/1) to map out plans for the Illinois state group's annual convention and trade show this coming summer.

**PINBALL EXPO** AND ITS noted **Flip Out Pinball Tournament** will be sharing exhibit space with Data East at the upcoming ACME '90 convention in Chicago. On hand will be Pinball Expo chairman **Rob Berk**, exhibit chairman **Mike Pacak** and two-time Flip Out champion **Dave Hegge** of Brookfield, Illinois who will demonstrate his expertise and challenge all comers at the show to try and beat him! Incidentally, Rob advised that this year's Pinball Expo has been slated for **November 9-11** in Rosemont (suburban Chicago), Illinois; with a tour of the Data East Pinball facilites among the program's highlights.

CALLING ALL COINBIZ VETS! And we mean those of you with 50 years or more in the business (to qualify for membership) or at least 40 years (to apply as an associate member). **Steve Kordek**, one of the founding fathers (along with Ed Adlum and Al Rodstein) of the trade's Fifty Year Club, is planning a get together during the ACME '90 trade show and would like to attract as big a count as possible. The Club already boasts a membership of over 60, by the way, and it's still growing! If you'd like to apply, write to **Steve Kordek, Williams Electronics Games, Inc., 3401 N. California Ave., Chicago, IL 60618**; and be sure to specify how long you've been in the business and include whatever other pertinent data you can. But do it now because ACME '90 will be taking place March 9-11 at the Hyatt Regency in Chicago; so time's running out.

IN THE MAIL. Received a letter from P.O.S. (Pre-employment Opinion Survey) Corporation, located at 6134 N. Milwaukee Ave., P.O. Box 48232, Chicago, IL 60648, regarding the specialized service they offer employers for screening applicants. Their method involves paper and pencil " honesty tests" which are designed to measure a potential employee's character and attitude with great accuracy. The company has a four-page bulletin that answers all questions regarding their service and it is available free for the asking.

**BEN ROCHETTI** DEPARTED his post as veepee of production at Taito America Corp. to pursue other interests. Ben's credentials as a longstanding member of the industry are very impressive so our guess is that he will remain in the coinbiz. However, we were unable to reach him for comment; so we'll just say, "good luck to you, Ben...and keep in touch."

# COIN MACHINE

## INDUSTRY CALENDAR 1990

***February 23-25:*** **Iowa Operators of Music & Amusements**; Holiday Inn, Waterloo Civic Center; Waterloo, IA; state convention & trade show.

***February 23-25:*** **South Carolina Coin Operators Association, Inc.** (SCCOA); Sheraton Hotel; Columbia, SC; state convention & trade show.

***March 9-11:*** **ACME '90** (American Coin Machine Exposition); Hyatt Regency; Chicago, IL; annual international trade show.

***March 23-25:*** **NAMA** (National Automatic Merchandising Association); San Jose Convention Center; San Jose, CA; western convention & trade show.

***March 23-25:*** **Minnesota Operators of Music & Amusements** (MOMA); Sheraton Park Place Hotel; Minneapolis, MN; state convention and trade show.

***April 13-14:*** **Washington Amusement & Music Operators Association** (WAMOA); Red Lion Hotel; Bellevue, WA; state convention and trade show.

***April 19-22:*** **Florida Amusement & Vending Association**, Omni International Hotel & Expo Center; state convention & trade show.

***May 3-6:*** **California Coin Machine Association**; Hyatt Grand Champions; Indian Wells, CA; annual state convention.

***May 4-6:*** **Northeast Regional Amusement Machine Convention & Trade Show** (NYSCMA, AMOA-NY, AMOA-NJ, PAAMMA); Trump Regency; Atlantic City, NJ. For info contact Sue Matterson at (518) 439-0981.

***June 7-9:*** **Wisconsin Amusement & Music Operators**; Holiday Inn; Stevens Point, WI; state convention and trade show.

***July 20-21:*** **Pennsylvania Amusement & Music Machine Association**; Sheraton Lancaster Resort; Lancaster, PA; state convention & trade show.

***August 10-12:*** **Amusement Music Operators of Tennessee**; Vanderbilt Plaza; Nashville, TN; annual state convention & trade show. For info contact Jim Green at (901) 521-1234.

## Pinball Takes Center Stage In Media Arena

BY CAMILLE COMPASIO

CHICAGO—Whether it's referred to as a pingame, a flipper, a pinball machine or that magical little silver ball, this familiar amusement machine is fast becoming the darling of the mass media. While pins have enjoyed exposure in the past, with the formation of the AMOA Pinball Promotion Committee and the celebration this year of the machine's 60th anniversary, we're seeing a renewed focus both within the trade and outside of it as well.

The December 31, 1989 *Chicago Tribune Magazine* section featured a cover story by Russell Roberts tracing the history of the pinball from its early origins to the present state-of-the-art models that employ the latest in technological advancements but still maintain that traditional player appeal that has sustained the game over these past many decades. As the article stated, "In pinballs of the past, the ball was shot at random around the playfield. Today almost every pinball machine has a distinctive story line that is an integral part of the game. Each machine has as much of a theme as any movie of the week, and it is this thematic approach that has played a major role in bringing pinball back into vogue."

*Crain's Chicago Business* did a "...reviving pinball wizards" feature in its November 6-12, 1989 edition which dealt with the pinball versus video situation of the late seventies and early eighties that relegated pins to a lesser position of popularity among players. However, as the article stressed, with the advent of "solid state circuitry and computer chips" which made way for "more imaginative uses of sound, light, music and movement" the pinball machine has become "more competitive with video."

Since November of 1989 there have been numerous articles about the revival of the pinball machine appearing in newspapers across the country.

"The Silver Ball Is Back" read the headline in the November 10, 1989 edition of the *Fort Worth Star-Telegram* under the byline of Christopher Evans and it pointed out that, "Locally, large coin-operated game rooms that a year ago had only one pinball machine now routinely have four or five."

The *Dallas Times Herald* ran a feature, "Flipping Over Pinball" which zeroed in on a female player at an Aladdin's Castle location who is "among the thousands of fans across the country fueling a renaissance in the classic arcade game of pinball."

Some of the articles were more indepth, in terms of historic content. Harry Williams and Ray Maloney, two of the most notable pioneers in the pinball industry, were acknowledged for their numerous contributions during the pinball's formative years and beyond. There was also considerable copy about the major manufacturers of pinball games, including Premier Technology, Data East Pinball, Williams, and Midway Manufacturing (producer of the Bally machines).

From what we have learned, the Pinball Promotion Committee through its marketing subcommittee (chaired by Williams' Roger Sharpe), intends to keep the ball rolling with a fullscale nationwide campaign targeted at all levels of the media, throughout this entire year.

## 19 YEARS AGO IN *CASH BOX*

The Chase Manhattan Bank announced a reduction in its prime interest rate from 7% to 6 3/4%, and the move was immediately followed by several other large banking concerns. While this won't immediately filter down to the industry's strata, it is indicative of better times ahead for all...**Bally** commenced delivery of *4 Queens*, its new single-player flipper...*Flotilla*, a target game based on a night time bombing mission; and *Dipsy Doodle*, a four-player flipper, were recently released by Williams...After 30 years at its Kostner Avenue facilities in Chicago, **D. Gottlieb & Co.** will shortly relocate to its nearly completed new plant in suburban Northlake, Illinois...The much awaited *Night Bomber* combat piece went into production at **Chicago Dynamic Industries...It certainly appears like 1971 has started out as the year of the target games, especially those that feature a combat situation...Ussery Industries, Inc.** of Dallas, has introduced a "talking" vending machine that "tells" a short joke with each vend! What will they think of next!...**Gottlieb**'s newest single player flipper is called *2001*...**Allied Leisure Ind.** of Hialeah, began sample shipping *Sonic Fighter*, an aerial aircraft dueling game which has been the talk of the trade...A tragic fire on January 8 completely destroyed the premises and inventory of **All Coin Equipment Co.** in San Antonio. Firm will be occupying temporary headquarters while it proceeds to rebuild...**Rock-Ola** announced delivery of its new *446* furniture style Console Deluxe jukebox...**Bally Mfg. Corp.** announced the formation of a new subsidiary in France as part of a continuing international expansion program that started in 1969...Two new pingames hitting the market are **Chicago Coin**'s *Big Flipper* two-player and **Bally**'s *Vampire* two-player...**Cameron Musical Industries Ltd.** held a press showing in New York to demonstrate the Cameron version of a 4-channel stereo jukebox...**Humbert Betti, Sr.**, a leader in the coin vending business in New York and New Jersey, died on Jan. 24, in Italy, at the age of 82.

**PIONEER'S CD JUKEBOX**

**PIONEER PREPARES FOR U.S.—Pioneer Laser Entertainment (PLE), a subsidiary of Pioneer Electronic Corp., has held meetings in Chicago, New York and most recently Long Beach, California (1/26) for the purpose of setting up a U.S. distribution network for its new CD jukebox and LaserDisc (LD) jukebox. This network will be established shortly and selections will be announced at a special breakfast to be held on March 9 just prior to ACME '90 which takes place March 9-11 in Chicago. Introduced at the AMOA convention last September in Las Vegas (*Cash Box*, Sept. 30, 1989), the CD machine will be available for delivery the last week in February according to Pioneer's Paul Scribner, national sales manager, jukebox division. The PLE CD jukebox holds 18 discs, and can be expanded to accommodate up to 54 discs which makes for a potential 810 selections. A special attraction of the company's CD jukebox package is that Pioneer will be providing jukebox operators with a wide selection of music at a low cost by marketing compilation CDs. Each of these discs will contain 15 popular hits from a variety of singers and groups and will include current hits as well as traditional and holiday songs. In an exclusive arrangement, the songs are licensed to Pioneer through the clearing house Diamond Time, Inc. Pioneer will be offering operators a starter package that contains six discs of contemporary tunes and three of traditional songs. New compilation discs will be available each month from PLE.**

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